815
B227a

Banks, Emma Dunning.
Aunt Rhody's dream.

Contents

Aunt Rhody's dream.
Flibbertygibbet and me. Tit for tat.
A legend of Rose Sunday.
Money musk. Memorial day at the farm.
Mother's Easter scarf.
One Thanksgiving Day out West.
Quart of milk; and, For the Slumber Islands, ho.
A Russian Christmas.
Squeeze in the dark.

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AUNT RHODY'S DREAM

EMMA DUNNING BANKS

Price, 15 cents

EDGAR S. WERNER & COMPANY

NEW YORK

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PANTOMIMES AND ILLUSTRATED READINGS

All Illustrated from Photographs from Life

Abide with Me. $.35. 10 min. Any number. Hymn by W. H. Monk. While particularly suited to religious occasions, it is good for any entertainment. 6 photographs.

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Bobby Shaftoe. $.35. 1m. 2f. 10 min. Humorous pantomime, depicting boy departing, having been rejected by girl, who relents on his return. Pathetic prose selection, by Homer Greene, tells how a mischievous scholar saves from sudden flood his teacher, and of his own narrow escape. Both in one leaflet. 5 photos.

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Dance of the Mist Maiden; or, "Maid of the Morning Mist." $1.00. Greek dance and pantomime. 10 min. Daphne, maid of morning mist, discovered by Apollo, sun god, who falls in love with her and tries to catch her, dissolves in mist. 12 photographs.

Easter Lilies for Easter Time. $.25. 8 min. Poem and pantomime by Mrs. F. W. Pender. While specially suitable for Easter, piece is good for any time. Poem urges offering of lilies to the Master and tells of lilies' significance. 7 photographs.

Fedalma's Dance. $.35. From "The Spanish Gipsy." George Eliot. Pantomimed Poem, with Lesson-Talk. 10 min. 1f. Shortly before day set for marriage to Spanish nobleman, gipsy girl, ignorant of her birth, yields to her inclination to dance in market-place; and, while there, meets her gipsy chief father, and she is thrilled by consciousness of subtle, but unknown bond, between them. Tambourine effects. 11 photographs.

Flirts and Matrons. $.25. Comedy-Serio Character Sketch Acting Monologue. 24 min. Jennie O'Neill Potter's famous monologue picturing whole life of society woman: (1) Nursery girl; (2) college girl; (3) bud; (4) belle, (5) bride; (6) wife, (7) mother; (8) grandmother. Fine chance for costuming. Each part is complete and may be given separately. 6 photographs.

Ginevra. $.35. Susan Coolidge. Dramatic Verse Monologue for a Woman, with Lesson-Talk. 15 min. Italian story of wife, forced to marry old man, grieved herself into trance, and was buried. Escaping from tomb she, denied admission to both husband's and father's houses, sought lover to whom the court awarded her. 12 photographs.

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I'se Bad. $.35. Child dialect. 8 min. Poem and pantomime by Mrs. F. W. Pender. Companion piece to "I'se Dood." Small girl, telling of the naughty things she does, concludes "I'se Bad, I dess I is." 15 photos.

I'se Dood. $.35. Child dialect. 8 min. Poem and pantomime by Mrs. F. W. Pender. Companion piece to "I'se Bad." Small girl tells why every one likes her—"'Tause I'se Dood." 10 photographs.

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Jesus, Lover of My Soul. $.50. 10 min. 1 to 12f. This famous hymn illustrated by poses grouped in artistic design, printed in colored ink on heavy enameled paper, 16 x 23 inches, suitable for framing; ornament for home, studio, Sunday-school, hall, etc. 17 photos.

Last Rose of Summer. $.35. 10 min. 1 or many f. Poem by T. Moore. 12 photos.

Lead, Kindly Light. $.25. 1 or many f. Cardinal Newman's great hymn. Cardinal's portrait. 9 photographs.

Leah, the Forsaken. $.35. Curse Scene. 5 min. Jewish costume. Jewish girl, betrayed and cast off by gentile lover, is drawn back to him; on passing a church she listens to the music, but her softened heart turns to stone and her words to curses when she learns the wedding music is for him. 11 photos.

PANTOMIMES AND ILLUSTRATED READINGS CONTINUED ON 3d COVER PAGE

815
B327a

AUNT RHODY'S DREAM.

I.

WAL, yes, we quarrelled eout and eout, old Deacon Jones and me,
Abeout which had the better right, eour heavenly hum tew see.
Tew tell the story fair an' square, this was abeout the gist:
The deacon was a Baptist man, an' I was Methodist.
We'd neighbors been for many a year, an' never had a word;
But when he said, I "must be washed," old Adam in me stirred.
Tew tell me, who had been so true to all eour church's creed
An' never, when I was a gal, wore bracelet, ring or bead,

II.

Who held a bright blue dress a sin, a pink one wusser yet;
When natar' tried my hair to curl, with soap my locks did wet
Ontel they laid areound my head as smooth an' sleek as jet,
An' never danced nor shook my foot to please the devil yet—
An' yet that man said, eout an' eout, I couldn't be forgiven
Onless my sins were—Baptist-washed, an' couldn't go to heaven.
It riled me some, I must confess, I got as mad as fire
An' sed more than a Christian should, in Methodistic ire.

III.

He'd happened in tew tea, an' so I gave it to him—hot,
An' said some things 'beout washin' clean I guess he ne'er forgot.
He scowled at me, I glared at him; he raised his fist and, bang!
It fell upon the table leaf; heow cups and sassers rang!
I raised my biggest, strongest voice, I gave it to him so:
"Yeou sneakin' Baptist hypocrite, neow take yeour hat an' go!"
I hild his hat, he snatched it up an' in his awful ire
Sot it deown in some mince-pie meat a-standin' near the fire.

IV.

The 'lasses in that mince-pie meat wa'n't stirred as 'torter been
An' tew the creown of that silk hat it stuck as clus as sin.

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The deacon groaned, as much's to say, "Oh, quick! some water bring;"
I was tew mad; I turned my back, an' this began tew sing:
"Oh, Baptist, Baptist wuz yeou born an' Baptist will yeou die,
But why—baptize—yeour—hat—my friend—in—Meth-o-dist mince-pie?"
Jest then the door was opened wide, a gentle voice said "Why!"
I stopped my song—I wished that hat wa'n't daubed with that mince-pie

V.

'Twas parson's wife! She cleaned his hat; I felt most streaked small
Tew think she caught me fightin' with a neighbor come tew call.
We told eour story, an' she said: "There's one straight road tew heaven,
Dew right in word, an' truth, an' deed, an' yeou will all be given
A place with God, no matter what yeour church creeds here below,
Fer sake of Him whose blood was shed, tew wash yeour sins like snow."
Wal, when they'd gone I thought abeout the churches all areound,
An' reckoned that the Methodist was surely safe an' sound.

VI.

Episcopuls they 'low tew much fer dancin' an' fine dress,
An' Catholics they give their priest God's place when they confess.
Say what yeou will 'beout punishment, I think we might as well
Keep with us, on eour earthward way, a hullsum fear of hell.
Some young uns dew their duty from a sense that sin is wrong;
An' others need the rod laid on, at times most powerful strong.
Wal, when I thought the matter o'er I straightened up with pride,
An' reckoned that the Methodists wuz on the safest side.

VII.

That night I had a curus dream, I tho't my race wuz run,
An' I had started off to find my home in heaven won.
I found myself in a great hall with doors all on one side,
An' people pourin' in 'em all; I looked an' could hev cried.
The biggest door wuz "'piscopul" with winders of stained glass,
An' oh! the creowds of dressy folks that in them doors did pass!
The next one wuz the Baptist—an' the deacon jest went in;
Some churches hed big doors, some small; I thought that eours mus' win—

VIII.

When all at once I felt afraid, the doors all grew so small.
"Oh, dear," I cried, "what shall I do, eour door ain't here at all!"
When in the farthest corner I a leetle door did spy;
I crep up clus—'twas Methodist; an' then I hed tew cry.

I pulled the bell, the door was oped, an' then I went inside,
An' "Hallelujah tew the Lord! salvation's free!" I cried.
Good people all, ef yeou dew right, ne'er be afraid of doom;
Yeour creed won't save yeou, fer them doors all opened in one room!

LESSON-TALK.

This is most emphatically a character-selection, and demands good characterization in its rendering. It should also be given in costume. A plain black calico skirt, made long enough in the back to allow the wearer to stoop considerably forward, may be slipped over the ordinary dress. A wide-bordered cap, an old-fashioned bonnet and shawl, black gloves and blue spectacles are also necessary, and last, but not least, a good-sized cotton umbrella. A wig may be dispensed with if the cap be edged with a wide box-plaited ruffle made double, and pulled well over the forehead. The shawl pinned on, the bonnet and cap-strings tied, the blue glasses adjusted, and you are ready to peep in the glass and have your friends tell you that "they would never have known you." You may make the facial change more complete by drawing the upper lip down and over and under the teeth in such a way as to appear actually toothless. Assume a cracked, quavering, tremulous voice, and keep it up throughout the selection. You are now ready to make your entrance, leaning heavily upon your umbrella, and shuffling laboriously along; just before beginning make a comical obeisance to your audience. The success of this selection depends largely upon the expression with which the words are rendered; action-work has little to do with it, and there is little action-work to do. The cracked tremor of the aged voice, the frequent pausing and little hesitations and repetitions of words, and emphatic nods of the head, are the most noticeable elements of the recitation.

(1, 2) A gesture as of touching one's self on the breast may be made on "I was Methodist," and a pause introduced before and after it, during which you bob your head and seem to shake with pride. Bring down the umbrella with an impressive thump as you say, "old Adam in me stirred." A little self-satisfied gesture as though stroking the side of the head with the left hand is permissible in line 3, second stanza.

(3) Raise the hand in strong disapproval and mock astonishment on the words "heow cups and sassers rang." Deliver line 6 in a high, spiteful key, and bring out the last line with frequent pauses as though convulsed with inward laughter.

(4) This pausing accompanied by mirth continues throughout lines 1 and 2 of this stanza. The well-known air of "Baptist Pie" and a very cracked soprano are used while singing lines 5 and 6, finishing the song

with jerks and laughter, culminating in a dry, convulsive cackle consisting of a series of "ha's," using the sound of short *a* as in the word "hat." Turn to the left as though leaving while singing these lines, and look back mockingly over the right shoulder.

(5, 6) A very humble spirit colors the utterance of lines 1 and 2, and the advice given by the minister's wife comes out slowly and distinctly, not forgetting, however, to keep up the cracked, wavering voice. The action throughout this stanza consists chiefly of the emphatic bobbing jerks of the head, aided, perhaps, by occasional slight conversational movements of the hand.

(7) In this stanza the gestures become more decided when pointing out the doors. On the words "oh, the creowds of dressy folks," lift hand and head amazedly, and with strong disfavor in tone and action. In a very quiet, humiliated, resigned manner, as though owning something sheepishly and against the will, say, "an' the deacon jest went in."

(8) When delivering line 2, there are almost sobs of nervousness and fear in the voice. Give line 6 in good, old-fashioned, shouting Methodist style, and finish in a burst of the same exhortive eloquence, as you hobble off the platform.

ABOU BEN ADHEM.

ABOU BEN ADHEM (may his tribe increase!)
Awoke one night from a sweet dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head
And, with a look made all of sweet accord,
Answered: "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low
But cheerily still, and said: "I pray thee, then,
Write me as one that loves his fellow-men."

The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed—
And lo! Ben Adhem's name led all the rest.

PANTOMIMES AND ILLUSTRATED READINGS

Continued from Second Cover Page

Listening Ear of Night. $.25. 10 min. 1 or many f. Poem by E. H. Sears. Christmas carol. Celestial choirs and angels fill the air with harmonies which fall on the "listening ear of night." Hills of Palestine send back a glad reply, while over Galilee comes a holier calm. 7 photographs.

Lotos-Eaters. $.50. 30 min. 3f. Poem by Tennyson. Grecian warriors, returning from Trojan war, stop at the lotos land, eat of the lotos, become indolent, and lose desire to return home. May be given by three girls, or any number of groups of three. Portrait of Tennyson. Schumann's "Slumber Song" given. 15 photographs.

Maud Muller. $.25. 10 min. Poem by Whittier. Portrait of Whittier, also cuts of his birthplace and residence. 5 photographs.

My Faith Looks up to Thee. $.35. 10 min. 1 or more f. May be given by children or adults. 17 photographs.

My Mother's Bible. $.35. 8 min. Poem and pantomime by Mrs. F. W. Pender. Tells of lessons learned from mother and the love daughter bears for mother's Bible, from which those lessons were taken. 13 photos.

Nearer, My God to Thee. $.50. 10 min. 1 or more f. Printed in artistic design in two colors on heavy enameled paper, 17 x 25 inches, suitable for framing, making an ornament for home, studio, Sunday-school, hall, etc. Pictures show how to pantomime the hymn without other instruction. 22 photos.

Old Folks at Home. $.25. 10 min. 1f. or many. Poem by S. Foster Known also as "S'wanee River." Famous pathetic negro ballad. 15 photographs.

Paradise and the Peri. $.35. From "Lalla Rookh." Thomas Moore. Pantomimed Poem, with Lesson-Talk. 15 min. 1 or many f. Persian myth of fallen angel regaining heaven by bringing from earth a tear of repentant mortal. 10 photographs.

Poses Plastiques for the Little Ones. No. 1. $.25. Expression Studies. 30 min. 1 or many. Pantomime of Pleading, Triumph, Meditation, Despair, Defiance, Sorrow, Fright, Dancing, Secrecy, Mirth, Listening, Watching. Pantomiming may be done by one set of children, while singing is done by another set. 11 photographs.

Pro Patria. $.35. Patriotic Prose Recitation, with Lesson-Talk by Ada Ammerman. 15 min. Revolutionary War story of girl rejecting her British captain lover, and by daring horse-back ride carrying orders from Washington to Lee pending battle at Trenton. 9 photographs.

Rizpah. $.25. 15 min. 1 or many f. Poem by L. Blinn. Bible story, II. Samuel xxi, 1-11. Mother guards from beasts and birds of prey for days dead bodies of her sons, given by King David for atonement for Saul's slaughtering the Gibeonites. After her boys are buried the mother is crazed and dies crooning to and rocking an imaginary child. 8 photographs.

Rock Me to Sleep. $.50. 10 min. 1f. or many. Poem by Elizabeth Akers. With hints for posing and photographing poses. 10 photos.

Rock of Ages. $.25. 10 min. Any number. Famous hymn pantomimed. An illustration for tableau—shipwrecked girl clinging to a cross in mid-ocean is also given. 12 photos.

Romance of the Ganges. $.25. 30 min. 7f. Poem by E. B. Browning. Seven maidens set afloat little boats with lighted lamps—if the light holds out, love will endure. One of the lights goes out and its owner jumps into the river. 14 photographs.

Rory O'More. $.35. Irish dialect. 15 min. 1m. 1f. Poem by S. Lover. Peasant costume. Scene between saucy lover and coquettish girl, he kissing her eight times and then taking another, as "there is luck in odd numbers." 6 photographs.

Rosalind's Surrender. $.25. Patriotic, Romantic Monologue for a Woman, by Pauline Phelps. 15 min. Virginia girl, whose ancestors fought for the Stars and Stripes, waves during Civil War, Union flag as her Union lover goes by. 6 photographs.

Royal Princess. $.25. 15 min. 1f. Poem by C. G. Rossetti. Princess, surfeited with luxuries and restless under restraints of royal position, shows she has a humane heart, and offers to surrender her jewels in order to give bread to the starving people. 11 photographs.

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Sissy Hawkins. $.25. Farcical Yankee Dialect Character Sketch Acting Monologue, by Stanley Schell. 10 min. Awkward, simple-minded, country girl, in going to a new-comer to borrow things, talks about herself and neighbors. Opportunity for outlandish costume, dancing and playing on mouth-organ 10 photographs.

Soul of the Violin. $.35. 20 min. Starving musician, in taking final farewell of long-cherished violin, which he refuses to sell for bread, reviews the past, living over again a romance, and both he and the violin go to pieces together. Opportunity for violin effects 9 photographs.

Star-Spangled Banner. $.35. 10 min. 1 or many f. Poem by F. S. Key. 10 photos.

Where Are You Going, My Pretty Maid? $.35. 10 min. 1m., 1f. Last century costumes—girl as country maiden, man as city swell. Man takes back proposal on learning girl has no money, she retorting that nobody asked him to marry her. 7 photographs.

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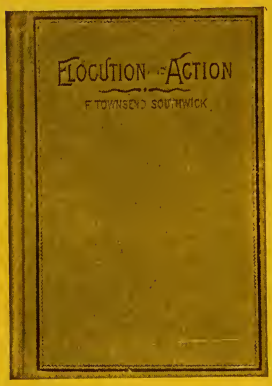

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SQUEEZE IN THE DARK

EMMA DUNNING BANKS

Price, 15 cents

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NEW YORK

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*Flossie Lane's Marriage
*Flying Jim's Last Leap
*For the Slumber Islands, Ho!
Grandma Robbins's Temperance Mission
*How Congress Fought for Sheridan
*Laureame, the Marble Dream
*Legend of Rose Sunday
*Legend of Van Bibber's Rock
*Mein Katrine's Brudder Hans
*Memorial Day at the Farm
*Money Musk
*Mother's Easter Scarf
Old, Old Story
*One Thanksgiving Day Out West
Pride of Battery B
*Prince Eric's Christ-Maid
*Princess Imra and the Goatherd
*Quart of Milk
*Roman Valentine
*Russian Christmas
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A SQUEEZE IN THE DARK.

I.

OH, swate Kitty Galore was but jist twinty-one,
When her life as a young Irish widdy begun.
Ere her crape was tuk off she had beaus by the score;
Troth! a merry blue eye had the Widdy Galore.

II.

Shure she'd laugh an' she'd talk, but she put them all off,
Till there jist remained two, that she seemed not to scoff.
Faith! they both got so jealous it bothered her sore,
But she kept her eyes dancin', did Kitty Galore.

III.

Then she vowed, this good widdy, she'd niver endure
To be kissed or be hugged, till a wife she was shure.
"'Twill not hurt to be heedful, they'll prize me the more."
Then she knowingly winked, this bright Kitty Galore.

IV.

Well, now, Sandy McGee was a bit av a taze,
So he jumped out on Kate one dark night with a squaze.
Och! she scolded: "Who am I?" He then did implore:
"Can't your bright eyes rade darkness, swate Kitty Galore?"

V.

The next night came down Larry, to proffer his suit.
"Shure I'll fix him," said Sandy, "the murtherin' brute.
I'll purtind I'm a ghost, an' I'll hide 'hind the door,
I'll be ghost av the husband av Kitty Galore."

VI.

Kate liked Larry O'Finn, yet she vowed in her heart
If 'twas he that had hugged her, she'd sure with him part.
So when Larry said "marry," she looked on the floor,
When a voice behind her cried: "Kitty Galore!

VII.

"I'm the ghost av your husband, an' I tell you right here
Not to marry wid Larry; take Sandy, my dear,
Shure ye'll find him the best, an' he'll love yez far more."
"Oh, ho, *ha*" snapped the bright eyes of Kitty Galore.

VIII.

"If ye're Ted, or Ted's ghost, then come squaze me rale tight."
"Shure, I will thin," says Sandy, "but puff out the light."
Out it went; and he joyfully hugged her once more;
Then Kate laughed: "Faith, that niver was Teddy Galore.

IX.

"That same squaze, I reminber quite well from last night;"
As she spoke she had lit, and then turned up the light.
"Och, now, Sandy McGee, jist make tracks for the door;
I can *fale* through the darkness," laughed Kitty Galore.

LESSON-TALK.

The typical Irish character is, as a rule, best described by the adjective "jolly." His humor is rollicking, merry and infectious. Fill yourself, therefore, with animation; let the eyes sparkle, the whole face light up, the form be active. Foreigners, we know, are prone to much in the way of movement; therefore, you may gesticulate freely whenever an impulse, guided by discretion, assures you that it will aid your description. Do not be over-strenuous about graceful movements; if somewhat ludicrous and uncouth, they will prove all the more fitting for the delivery of an Irish story, in the Irish dialect.

(1) On line 3 make a descending front gesture, right hand prone, beginning from the line of the shoulder, as though designating the mourning habiliments of the widow. Combine this movement quickly with the left hand in a double but not entirely parallel gesture, making both hands supine on the phrase, "beaus by the score." Never make these seemingly parallel movements entirely so; allow one hand always to be somewhat in advance of the other. Finish the stanza with a significant nod and corresponding shrug of the shoulders.

(2) The little pauses after "laugh" and "talk," in line 1, fill in appropriately with facial expression, bringing the hands together and spreading apart, as you say, "put them all off." In line 2, stretch the first two fingers of the left hand widely, and hold them up in full view of the audience, while explaining that "there just remained two that she seemed not to scoff." On line 3, give the two fingers (which have continued to be elevated and stretched) a comical look and shake on the word "both." Drop the gesture, and finish the stanza in a lively manner. This holding of the two fingers is one of the awkward, uncouth movements referred to, and if rightly managed will provoke laughter. Of course, the facial expression must seem equally earnest and ludicrous.

(3) Practice before a mirror, a movement as though hugging your-

self with both arms, which you may use in line 2. A knowing nod and wink are permissible at the close of line 3, and will be explained while reciting line 4.

(4) Suddenly push both hands obliquely to the right, on the word "jumped," occurring in line 2. Turn obliquely to the left on the words. "Och, she scolded;" then to the right, with both hands supinely extended, during the impersonation of Sandy McGee.

(5) On line 2 Sandy is again introduced; always in this impersonation speak to the right, as this character has most to say. Frown as you begin this speech. Rub the top of the head (which bends downward) as though in puzzled bewilderment and thought; then let the face light up suddenly, as though the enigma was solved, before enunciating a word of line 3. Make a vital gesture with right thumb when pointing out his proposed hiding-place. Let the last line be strongly colored with a comical satisfaction and admiration of his own superior wit and cunning.

(6) Begin in a manner quite confidential. The hugging gesture, if made after a droll fashion, may come in whenever the word hugging is used. The downward look and glance behind in lines 3 and 4 suggest themselves.

(7) Now we come again to a characterization of that archplotter, Sandy McGee. Let the body sway to the right, use the aspirate voice, and blend earnestness, eagerness and a strong touch of the ludicrous artistically together in this speech, which continues throughout the first three lines of the seventh stanza. Render the "Oh, ho, ho," line 4, in a soft, sweet, musical head-tone, lingering long on the last syllable. Let the forefinger-tip of the right hand come to the lip, and also allow the eyes to roll quickly to and fro, as if to say: "I understand, and I'll fix him."

(8) This begins with an impersonation of Kitty; remember to speak to the left. After the conjunction "but," in line 2, make a slight pause, just long enough to blow, as though "puffing out the light." Blow once more (this time with head to left) before beginning line 3. Make gesture on "hugged," and let a laugh run through the words of Kate's speech, which ends this stanza and begins the ninth.

(9) Put both hands akimbo while saying "Och, now, Sandy McGee." Then, turning a little sideways and looking over the shoulder at him, let the right hand rise, making a full-arm movement horizontal with the shoulder, the forefinger of the prone hand pointing despotically toward the door, and so finish line 3. Shake the hand knowingly and in a very pronounced manner, prolong and make especially strong the emphasis on the word "fale," letting a triumphant, laughing tone ring through the speech.

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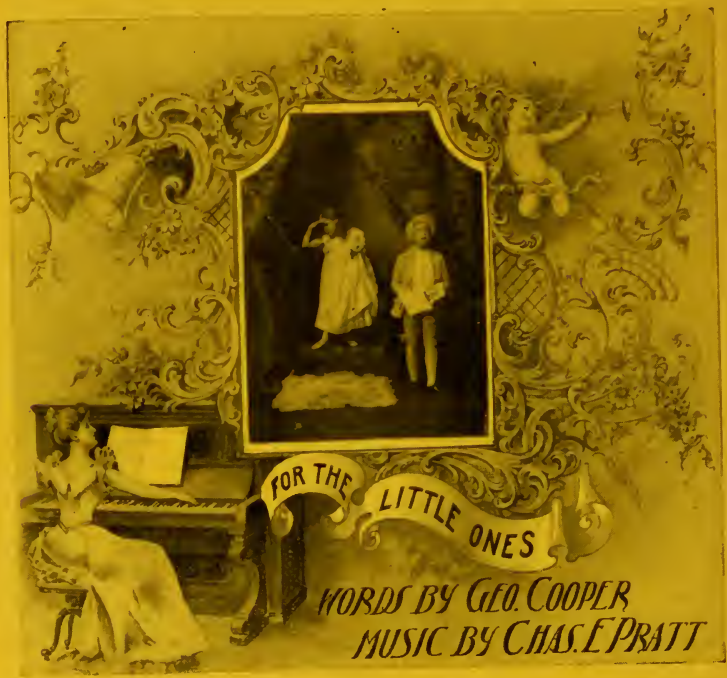

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WITH

Lesson Talks

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A RUSSIAN CHRISTMAS.

I.

THROUGHOUT Russia in December glitter icicles and snow
From the peaks of the ice-mountains to the skating-grounds below.
Jingle sleigh bells, crashes music, float forth peals of merry mirth,
Ringing from the lips of maidens, rose-lipped girls of Russian birth.
Gliding o'er the sparkling ice-ground, swaying with a dainty grace,
Robed in sable fur and velvet, comes the queen of all the race.
From an azure velvet background glints her curling golden hair;
Men draw breath in rapture, wonder, as they note the form so fair.

II.

As she whirls with laughing challenge, one leaps forward to her side,
Clasps her hand, and to the music dashes on with daring stride.
'Tis a fête day for the nobles, and the swiftest racing pair
From the czar receive at Christmas for their skill some gift most rare.
Swifter glide the foremost skaters; swifter dart those in the rear;
Whirl they now before the judges—now—the second goal they clear.
"Steady, Ilva!" "Swifter, Othmar!" "They will pass you ere you know!"
Then for answer the contestants faster—faster—faster go.

III.

Laughing gladly, skating madly, but with swaying grace secure,
Countess Ilva and Prince Othmar gauge their powers to endure.
'Tis the last round now, and so far they have held the winning place;
Leaning forward, all the people breathlessly now watch the race.
"Oh! oh! oh!" broke forth in horror; "oh! oh! oh!" burst forth in wrath,
As some hand in jealous fury slid a log across their path.
Will it stop them? Will it throw them? Will it break or maim a limb?
Then all turn their gaze on Othmar, for all hopes depend on him.

IV.

Othmar's quick glance saw the danger, and, like lightning-flash, his eyes
Turn one searching ray on Ilva. "Dear one, trust my strength, be wise—
Lean upon my side one instant, with your weight thrown off the ground."
Thrills he 'neath her arm's swift pressure, as with one impulsive bound
Skilful, graceful, daring, certain, he has leaped the dangerous place;
In his arms the fainting Ilva, but—the pair have won the race!
Bravos filled the air around them, cheers uprose on every side;
Some one cried: "My curse on Othmar; Ilva ne'er shall be his bride!"

V.

Quick the curse and quick the speaker, for he vanished soon as heard,
Tho' all searched they could not find him, and all soon forgot his word,
All but Ilva. She remembered, and she shuddered as she said:
"Log and curse speak one dread message; act and word wish Othmar dead."
Petersburg's grand winter palace blazed with sparkling, twinkling light,
When a royal ball was given by the czar on Christmas night.
All the air was sweet with perfume, diamonds glittered, jewels rare
Gleamed from snowy, dimpled shoulders; women dainty, maidens fair,

VI.

Linked their perfect arms with soldiers in their uniforms arrayed.
But the fairest Russian floweret was our erstwhile skater maid,
Countess Ilvarene di Gloski, with her lover at her side,
Brave Prince Othmar; and all Russia knew that soon she'd be his bride.
But a week scarce passed ere Russia, all of Russia heard this news·
That the czar the hand of Ilva to Prince Othmar did refuse.
More: that guilty of high treason, to Siberia he'd been sent,
There to languish all his life-time, all his years in labor spent.

VII.

Ilva moaned: "'Tis false and cruel! Othmar's loyal to the core!
Trace the man whose jealous fury threw that log, and at *his* door
Will be found the crime of treason." Then throughout that long, long year
Ilva never smiled; but pined so, that her friends began to fear
That her reason soon would leave her, mourning so beneath her blow.
Then one noonday came a mandate from the czar that she must go
With her friends and join the skaters; must contest once more a race.
But this year the game was different, each contestant masked his face.

VIII.

And until the ball at Christmas in the palace hall took place,
It would not be known which skaters, 'mong them all, had won the race.
Ilva went reluctant, angry. Once more on the skating-ground,
All her Russian pride upheld her, and she felt her pulses bound
As she thought: "I'll try and win it, and for gift at Christmas time,
I will plead that I be banished, banished to Siberia's clime."
Once more whirled the merry skaters, once more some one gained her side,
Clasped her hand and led her boldly, swept on with familiar stride.

IX.

Once she caught her breath and held it with a joy akin to pain,
For the skater's clasp seemed Othmar's; Othmar seemed with her again.
Through her veins the blood flew dancing, wilder whirled the skaters'
pace,
And a voice chimed through the music, singing: "Win, win, win the race;
You've a noble skater with you, almost has he Othmar's skill;
Win and ask the czar to banish, banish you at your own will."
Needless 'tis to tell they won it, or to paint once more the ball,
Or the scenes where saddened Ilva still shone fairest of them all.

X.

Oh, the hush that fell among them when right loudly 'twas proclaimed:
"Silence! that the race-contestants and the winners may be named.
Silence! 'Tis the czar commands it, and desires it to be read
That the winners in the race shall, by his royal wish, be wed!"
Down upon her knees fell Ilva: "Sire, I crave your pitying grace;
Wed me not unto this stranger, who did help me win the race.
Sire, I worked and strove to win it; hoped to offer you this prayer:
That my wretched self you'd banish, let me Othmar's trials share."

XI.

Then a smile warm as the sunshine, lighted up the czar's sad face:
"Countess Ilva, be of good cheer, 'twas Prince Othmar won the race.
Othmar's innocence was proven, and I sent him glad recall,
Planned to give him Princess Ilva at our merry Christmas ball."
All unmasked. Prince Othmar stepped forth, led fair Ilva by the hand
Where within the old Greek chapel, incense burned. A golden band
Placed upon her marriage finger; 'neath the glittering waxen light
Of the Greek cross wedded Ilva, on that Russian Christmas night.

LESSON-TALK.

(1) Line 1 is easy description without gesture, that the action-work may commence with an ascending gesture on "ice-mountains," merging into a slightly spreading, descending movement to designate "the skating-grounds below." The music and mirthfulness of the next two lines depend entirely upon voice-effect guided by feeling. During the next four lines, while describing the pretty picture of the young queen of the skating-race, point her out with pleased attention, seeming to abandon yourself in sympathy with her swaying, graceful motion.

(2, 3) With the eyes fixed on the merry scene in the distance, a sort of semi-circular movement accompanied by a rotary motion of torso at the waist-line will serve to illustrate the whirling challenge; then to

point out her companion in the race, the right hand darts forth and the whole attitude is forward and vehement. In line 5 begins the description of the race; and in order to render it effectively you must feel yourself imbued with a truly racing spirit; gesture, body, eyes and face all express fire and animated attention. Picture an imaginary ring; locate your goals, your judges' stand; start the competitors from a certain point, and let voice and torso seem to sway with them as they circle round. With strong, steady voice call, "Steady, Ilva!" "Swifter, Othmar!" etc. Continue the excitement through third stanza. Bring out the "Oh's" in line 5 of the third stanza strongly, coloring them with alternate horror and wrath, and let the same sentiments commingle in line 7.

(4) Othmar's voice is deep and rings with determination. As the result of the leap is watched for, bring out the adjectives in line 5, in a manner strongly evincive of admiration and exultation. A harshly defiant tone is employed for the line embodying a curse.

(5, 6) Ilva's voice is womanly, and vibrant with tearful emotion and dread. Without gestures, and relying solely upon tone-coloring for its beauty, picture the ball-room scene at the winter palace of St. Petersburg. During the last four lines of the sixth stanza, a darker, stronger tone is employed; gestures of attention are used, and one of location, sweeping vaguely in the distance to designate Siberia.

(7, 8, 9) With hands clinched at the sides in seeming agony, Ilva's first line is delivered; then the right hand unclinches and comes forward on the words "trace the man whose jealous fury threw that log," and letting the hand wave slightly on the words "his door," and fall heavily and despairingly on the word "treason." In the last two lines of the eighth stanza begins anew the dashing, impetuous whirl of the race, with its strongly-drawn tension of voice, manner and excitement in description. In rendering the imaginary voice chiming through the music and existing only in the overwrought brain of the fair contestant, use a rhythmic, effusive, chanting tone, prolonging the vowels and swaying subtly at waist in sympathy with the skaters. Intoned to soft music, this might be made very effective.

(10) The prolonged, sustained voice and demand for attention to the wishes of the czar, must be strong and full. Ilva's speech burns with the passionate pleading of despair, while, as the sentiment demands it, the hands alternately clasp and unclasp.

(11) Here the sombre tone-coloring changes to express warmth and sunshine. The voice of the czar is deep, soft and pleasant. A gesture of location for the Greek chapel may be made, merged into a spiral, floating, ascending gesture to express the curling smoke of the incense. The remainder of the stanza consists of simple description.

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PANTOMIMES AND ILLUSTRATED READINGS CONTINUED ON 3d COVER PAGE

A QUART OF MILK.

I.

THERE once lived in the famed town of Hull
A rich, deafened old lady named Mull;
And 'tis said in her trumpet of tin
That some children once peeped and—fell in.
But howe'er that might be, this I know,
'Twas full large, for she ordered it so.

II.

Her quaint language of pure Holland Dutch
Had accented her English so much,
That sometimes you would find it a task
Comprehending the questions she'd ask.
She would scream out a "How do you do?"
And then level her trumpet at you.

III.

The old thing was so large and so queer,
That you'd laugh 'stead of talk in her ear.
It so happened, one fine summer's day,
A new milkman was passing her way;
Right quickly she ran to the gate
Crying: "Here, milky man, vait! vait! vait!"

IV.

Now the milkman was young, and I fear
That the thoughts of a maid he held dear
Had possessed him with dreams strange and sweet,
As he lazily drove down the street.
Absent-minded, he paused near her door,
Only half heard her resonant roar;

V.

Only half caught the gleam of the tin,
As she raised, with a clatter and din,
That ear-trumpet, so huge, 'neath his eyes.
(Had he seen, he'd have sure shown surprise.)
"Milky man," thus she cried, "come more near;
Vat you scharge milk a quart, doan't you hear?"

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VI.

Then she paused, with the ear-trumpet nigh
To quick grumble, should price prove too high.
Hark! a gurgle—a splash—as the can
Was upraised; and the milk? Oh, it ran
Full a quart down that trumpet of tin,
And the Dutch that poured forth was a sin.

VII.

"Donner Blixen!" she cried, "ach! mein ear!
Schust you vait, milky man." But in fear
That poor milkman had sped on his way,
And she ne'er saw him more from that day;
For he journeys full three miles around
Just in order to keep safe and sound.

VIII.

He has heard of the deaf woman's boast
That her fiendish small boy on a post
Daily perches, with heart full of ire,
And a shotgun all ready to fire
At the moment that man should appear,
Who that "quart of milk" poured in her ear.

LESSON-TALK.

A bright, vivacious, conversational manner should characterize the rendering of this selection. For hints regarding German dialect, the reader is referred to the selection in German dialect on page 43 of this book.

(1) To point the town of Hull is allowable, if the reader wishes to begin gesture-work at once. Illustrate the peeping referred to in line 4 by slightly shading the eyes with the right hand, and glancing downward to the right. Pause after the conjunction "and," and bring the hand downward in a prone gesture as you say "fell in." We use the hand supinely when we disclose or show something; make such a gesture, therefore, on the phrase "this I know."

(2) This stanza is simply conversational in style. Do not forget, however, that facial expression, the glance of the eye, sometimes the mere raising of the eyebrow, will add largely to the life and force and value of speech. Literally scream out the "How do you do," and mark the accent.

(3) In line 1 introduce gestures with both hands, to represent the size of the trumpet. Bring out line 2 in a light, laughing manner. With hand raised in a gesture of attention, to attract the milk-vender's notice, illustrate her crying, "vait! vait! vait!"

(4, 5) The fourth stanza is simply descriptive, as is also the greater part of the fifth stanza. In line 5 of the latter stanza, as the old lady stops the milkman by gesture and cry, raise the voice in a shrill falsetto and preserve the accent.

(6) Make use of startled attitudes and gestures on the words "Hark! —a gurgle—a splash!" then turn and point to the upraised can, finishing the stanza with merry humor and emphasis.

(7, 8) Again comes the shrill falsetto, as the old lady, clapping her hands to her ear, fairly screams out her threats to the man. Make gestures to the left to describe the milkman as he speeds "in fear." A curving movement from the right to the left will describe his journey "full three miles around." Finish brightly, conversationally, and emphatically.

FOR THE SLUMBER ISLANDS, HO!

I.

A LITTLE song for bedtime
When, robed in gowns of white,
All sleepy little children
Set sail across the night
For that pleasant, pleasant country,
Where the pretty dream-flowers blow,
'Twixt the sunset and the sunrise,
"For the Slumber Islands, ho!"

II.

When the little ones get drowsy,
And the heavy lids droop down
To hide blue eyes, and black eyes,
Gray eyes, and eyes of brown,
A thousand boats for Dreamland
Are waiting in a row,
And the ferryman is calling,
"For the Slumber Islands, ho!"

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III.

Then the sleepy little children
Fill the boats along the shore,
And go sailing off to Dreamland,
While the dipping—of the oar—
In the sea of sleep—makes music
That the children only know,
When they listen to the boatman's
"For the Slumber Islands, ho!"

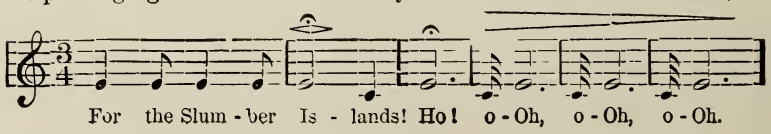
IV.

Oh, take a kiss, my darlings,
Ere you sail away from me
In the boat of dreams, that's waiting
To bear you o'er the sea.
Oh, take a kiss, and give one,
And then—away—you go—
A-sailing—off—to Dreamland,
"For the Slumber Islands, ho!"

LESSON-TALK.

In its refinement and sweetness this piece is a gem, and is specially suited to be given where a response is solicited after a humorous or a dialect selection. The prevailing mood which colors the voice is one of sympathetic tenderness. One to whom the sunny faces and innocent hearts of little children are a never-failing source of tenderness, will strike the keynote at once.

(1) Curve and uncurve the hands, while describing the wee toddlers in their clinging robes of white. Make an oblique right-hand gesture on the words "set sail across the night." A subtle, sympathetic swaying of the body forward should accompany the words. On the second repetition of the word "pleasant" let the emphasis be quite strong. A slight descending and ascending movement will serve to alternately express "sunset and sunrise." Let the ascending gesture merge into a movement where the right arm is extended horizontally oblique, and the head and hand held as if listening to the intoning of the words "For the Slumber Islands, ho!" A dreamy, effusive tone characterizes the prolonging of this line. It is very effective if intoned as follows,



letting the syllable "oh" die away in a mere murmur of sound. The effect is dreamily rhythmic and pleasing.

(2) By stress and emphasis make the word "heavy" picturesque. With the forefinger of the right hand count upon the left the "blue eyes, black eyes, gray eyes and eyes of brown," letting the hands separate widely to express magnitude on the word "thousand." The left hand will then fall to the side, while the right continues obliquely forward in an imaginary journey toward dreamland, the body swaying in the same direction. Wave the hand to describe the row of boats, then curve hand, arm, and body for the listening pose, while giving the call finishing the stanza.

(3) Turning quickly toward the imaginary dreamland, describe by voice and gesture "the sleepy little children" as they "fill the boats along the shore." While the arm is still outstretched, curve the hand inward, then let it seem to float out on the words "sailing off to Dreamland." Again seem to listen, and, while using the fairy oars wherever the dashes occur, time the voice in a rhythmic, musical intonation illustrative of the murmuring, rippling waters of the "sea of sleep." Finish as in preceding stanzas.

(4) After the word "oh," commencing this stanza, throw to an imaginary little one an imaginary kiss. Let the hand wave out as you say "the boat of dreams." In line 5 again waft a kiss and seem to catch one. Obedient to the dreamy, musical rhythm of the words, sway forward obliquely in a subtle, harmonious manner, letting hands and arms float out on the words "away you go." Do this as though impelled by an uncontrollable sympathy of impulse. Alternate this work by swaying backward on the words "a-sailing," then forward on the word "off," and then backward on the words "to Dreamland." Finish by letting the right hand come forward, and glancing and listening from side to side as the musical call of "For the Slumber Islands, ho-o-oh—-oh!" dies away in the distance. Put as many "ohs" in as seem musically appropriate.

PAT AND THE YANKEE.

AS Pat, an odd joker, with a Yankee more sly,
Was riding one morn, both a gallows did spy.
Said the Yankee to Pat: "If I don't make too free,
Give that gallows its due, pray, where would you be?"
"By me troth, now," says Pat, "faith, that's easily shown,
I'd be ridin' to town by mesilf all alone!"

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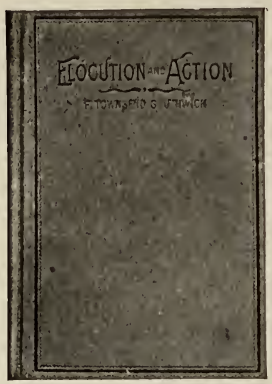

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Continued from Second Cover Page

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Where Are You Going, My Pretty Maid? $.35. 10 min. 1m., 1f. Last century costumes—girl as country maiden, man as city swell. Man takes back proposal on learning girl has no money, she retorting that nobody asked him to marry her. 7 photographs.

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PANTOMIMES AND ILLUSTRATED READINGS

All Illustrated from Photographs from Life

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ONE THANKSGIVING DAY OUT WEST.

I.

'TWAS a merry, glad Thanksgiving, and relations from the west
Helped us eat our turkey dinner, pumpkin pies and all the rest.
Round the hearth we watched the fire-gleams, lighting faces young and old,
Baby Alice strove to catch them, as they flickered, shy yet bold,
Now retreating, now advancing, now in shadow, now in light,
Till at last the baby caught one, and held on with all her might.
How we laughed aloud as grandpa roused up quickly from his doze,
For the ray of dancing firelight baby caught was—on his nose.

II.

'Twas a simple thing to laugh at, but it made us all feel bright,
So we clapped our hands and shouted, when somebody said: "To-night
Is the time for grandpa's story that he promised us last week."
Then we grouped ourselves to listen, while he cleared his throat to speak.
Now, perhaps you'll think that grandpa was some very agèd man,
But, although we called him "grandpa," he was really—Uncle Dan.
Baby Alice was the grandchild, and we fell into her way
"Grandpa-ing" a man not fifty, with his dark locks not yet gray.

III.

How I wish I could repeat it just as he did, with his vim;
Why, at times he looked not twenty, in the firelight's flickering glim,
And his wife, our dear Aunt Mary, looked so lovely and so young
As she bent and listened fondly to that story from his tongue.
He began it something this way: "Let me see, 'tis thirty year,
Thirty-six, ago last evening, and a night to make one fear.
We had left the east in spring-time for the lonely western wild;
Nancy's parents brought me with them, for I was an orphan child.

IV.

"Quick we built our lone log-cabin, thirty miles from any town,
And our Nan, a bright-haired fairy, danced about in blue stuff gown.
I was twelve, and she but eight then, but I loved her all the same;
Though a boy, I hoped to win her, hoped some time she'd bear my name.
Through the golden-hearted summer hard we worked and were content.
An old settler from the city, where he said his life was spent,
Came and helped us, and our Nancy's eyes would open wide and stare
At his tales of western wild life, tales of wolf and snake and bear.

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V.

"Of the first she seemed most fearful, for she then began to pray,
In her simple childish fashion: 'Please, Lord, keep the wolves away.'
Well, the fall came on right early, and it seemed to me that Nan
Pined a little; when I asked her if 'twas so she said: 'Now, Dan,
Don't tell mamma, 'cause she'd worry, but I wish I had a pet—
P'rhaps you'll think I'm always wishing for something I cannot get—
But, indeed, I think if only I'd a dog or little cat,
When I can't get girls to play with, I would be content with that.'

VI.

"After that I'd lie at night-time, wide awake, and think and think
How to get those pets for Nancy, for I could not sleep a wink
Till the riddle was all solved out. Then one day with boyish pride
Straight I went and asked the master could I take the team and ride
To the city, and gave reasons why it seemed that I must go;
And he said I'd worked so faithful that he could not say me no.
So two days before Thanksgiving, with a load to sell in town,
And instructions from the mistress how to purchase a new gown,

VII.

"Off I started. Well, I got there, sold my load, and then began
The real object of my journey—how to get those pets for Nan.
Finally I found and bought them, shepherd dog with puppies six,
And the man threw in some kittens, full of cunning little tricks.
When my queer load was all ready it was very near to night,
But I hoped I and my cargo would reach home before daylight.
Soon I had the stars for company, and the moon rose bright and mild;
For an hour or so it lasted, then there came a change so wild,

VIII.

"And a storm loomed up so sudden, I was forced to take a rest
And seek shelter in the forest, and, if I the truth confessed,
E'en though fear and I were strangers, it seemed ghostly in that wild,
And I then and there remembered, I was then and there a child.
How the wind howled out its fierceness, wailing like some soul in pain;
Then a lull came through the blackness, and the storm seemed on the wane;
So I started once more homeward, talking to my cats and dogs,
And I cheered the frightened horses, when they stumbled over logs

IX.

"Which the storm laid in our pathway. Thus we jogged some time along,
While the wind kept up its howling, and I'd try to sing a song

Just to make it seem more 'folksie.' Then the stars came out once more,
Everything was smooth and peaceful, till I heard a sullen roar
So blood-curdling in its horror that it chilled me then and there,
'Twas so fierce and so unearthly; then—I thought of Nancy's prayer;
But no time was left for praying, all things now meant 'do and dare,'
For the famished wolves were coming, starved and screaming from their lair.

X.

"Oh, to hear the tortured howling of that snarling, snapping band;
Oh, the blows I gave my horses, with no sparing, shrinking hand,
As I stood up and cried: 'Faster! go it, faster! O my God!'
How it all comes back upon me—till I'm buried 'neath the sod
Will at times the awful terror, of that horrid, threatening death
Overwhelm me, agonize me, almost seem to stop my breath.
I made good use of my pistol, till I'd fired off every shot,
And the brutes would stop and wrangle, o'er the one slain from their lot.

XI.

"So at times I gained upon them, then again the horrid fray
Was so close I cried like Nancy, 'Dear Lord, keep the wolves away.'
Came a flash of inspiration, and the mother with one pup
Quick I threw the snarling devils, to fight over and eat up.
Then I'd goad the frantic horses, lash them to still greater speed,
Threw out puppies, threw out kittens, though it seemed a coward's deed.
Till we reached the dear log-cabin, with the daybreak's eastern light,
Just as my great hero horses sank down dead—gave up the fight.

XII.

"I'd one kitten and a puppy in my arms, as through the door
In I staggered, and fell fainting, senseless, on the old oak floor.
Master said his little Nannie had been praying all the day:
'Bring Dan back to eat Thanksgiving, and, Lord, keep the wolves away.'
One Thanksgiving, eight years later, Nancy, here, became my wife.
That wee kitten and that puppy, rolling round in playful strife,
Are descendants of the ones I brought from town for pets for Nan,
When the wolves so nearly made an end of uncle 'grandpa' Dan."

LESSON-TALK.

(1) A cheerful, animated, conversational manner should characterize the greater part of this selection. Endeavor to picture to yourself and to the audience your remembrance of the little fireside group, and make a gesture to the right when commencing line 3, followed in line 5

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by such conversational movements of the hand as are best adapted to illustrate the meaning of each clause. On the words "caught one," let the thumb and second finger of the right hand close together. Finish the stanza pleasantly.

(2) In line 2 slightly suit the action to the word as you say "clapped." A conversational movement of the left hand to engage attention is permissible as you commence line 5. It is as though the idea had just occurred to you that there might be a mistake about "Uncle Dan" which it would be as well to rectify before going further.

(3) Decided admiration colors the first four lines. Uncle Dan in speech is at first hesitating and thoughtful, as though trying to calculate the exact time the events happened.

(4, 5, 6, 7) Easy conversational manner, accompanied by corresponding gestures used sparingly.

(8, 9) Now the voice changes and becomes more impassioned, the attitude more advanced, as the man seems to lose himself and re-live his former experience. In the last half of line 3, ninth stanza, and the first half of line 4, let a gentle smoothness and evenness of tone characterize the voice. With the remaining lines, however, all is changed; rapid rate and strong excitement are decidedly evinced. A quick backward gesture with right hand will convey the idea that the narrator really imagines himself once more on the spot, and that the wolves are coming from their lair.

(10) Now all is fierce excitement and terror. The voice rings out, the body is animated and active as though standing up and shouting, while the movements of the hand and arm suggest rapid blows made simultaneously with the cry of "faster! go it, faster!" All the muscles are nerved up and made strong and tense with the horrified excitement of the mood prevailing; then with the words "O my God," a reaction comes, a strong tremor pervades the frame, the hands convulsively cover the face, and the words come chokingly, tremblingly forth. A pause after line 6 will enable one to seem to regain self-command, and so the stanza is finished.

(11) During the short prayer in line 2 the head is uplifted. A double gesture, as though throwing something backward, is permissible on line 4, and on the last half of line 5 another gesture as though lashing the horses may be made. Rapid rate prevails in the voice, and the gestures must be made quickly. Designate the cabin by a forward gesture, and end the stanza sadly.

(12) A descending prone gesture on the words "fainting, senseless" is suggested for line 2. On line 5 a slight movement of the hand toward "Aunt Nancy," and the kitten and puppy may be pointed out in line 8, and so ends the action-work of this selection.

PANTOMIMES AND ILLUSTRATED READINGS

Continued from Second Cover Page

Listening Ear of Night. $.25. 10 min. 1 or many f. Poem by E. H. Sears. Christmas carol. Celestial choirs and angels fill the air with harmonies which fall on the "listening ear of night." Hills of Palestine send back a glad reply, while over Galilee comes a holier calm. 7 photographs.

Lotos-Eaters. $.50. 30 min. 3f. Poem by Tennyson. Grecian warriors, returning from Trojan war, stop at the lotos land, eat of the lotos, become indolent, and lose desire to return home. May be given by three girls, or any number of groups of three. Portrait of Tennyson. Schumann's "Slumber Song" given. 15 photographs.

Maud Muller. $.25. 10 min. Poem by Whittier. Portrait of Whittier, also cuts of his birthplace and residence. 5 photographs.

My Faith Looks up to Thee. $.35. 10 min. 1 or more f. May be given by children or adults. 17 photographs.

My Mother's Bible. $.35. 8 min. Poem and pantomime by Mrs. F. W. Pender. Tells of lessons learned from mother and the love daughter bears for mother's Bible, from which those lessons were taken. 13 photos.

Nearer, My God to Thee. $.50. 10 min. 1 or more f. Printed in artistic design in two colors on heavy enameled paper, 17 x 25 inches, suitable for framing, making an ornament for home, studio, Sunday-school, hall, etc. Pictures show how to pantomime the hymn without other instruction. 22 photos.

Old Folks at Home. $.25. 10 min. 1f. or many. Poem by S. Foster Known also as "S'wanee River." Famous pathetic negro ballad. 15 photographs.

Paradise and the Peri. $.35. From "Lalla Rookh." Thomas Moore. Pantomimed Poem, with Lesson-Talk. 15 min. 1 or many f. Persian myth of fallen angel regaining heaven by bringing from earth a tear of repentant mortal. 10 photographs.

Poses Plastiques for the Little Ones. No. 1. $.25. Expression Studies. 30 min. 1 or many. Pantomime of Pleading, Triumph, Meditation, Despair, Defiance, Sorrow, Fright, Dancing, Secrecy, Mirth, Listening, Watching. Pantomiming may be done by one set of children, while singing is done by another set. 11 photographs.

Pro Patria. $.35. Patriotic Prose Recitation, with Lesson-Talk by Ada Ammerman. 15 min. Revolutionary War story of girl rejecting her British captain lover, and by daring horse-back ride carrying orders from Washington to Lee pending battle at Trenton. 9 photographs.

Rizpah. $.25. 15 min. 1 or many f. Poem by L. Blinn. Bible story, II. Samuel xxi, 1-11. Mother guards from beasts and birds of prey for days dead bodies of her sons, given by King David for atonement for Saul's slaughtering the Gibeonites. After her boys are buried the mother is crazed and dies crooning to and rocking an imaginary child. 8 photographs.

Rock Me to Sleep. $.50. 10 min. 1f. or many. Poem by Elizabeth Akers. With hints for posing and photographing poses. 10 photos.

Rock of Ages. $.25. 10 min. Any number. Famous hymn pantomimed. An illustration for tableau—shipwrecked girl clinging to a cross in mid-ocean is also given. 12 photos.

Romance of the Ganges. $.25. 30 min. 7f. Poem by E. B. Browning. Seven maidens set afloat little boats with lighted lamps—if the light holds out, love will endure. One of the lights goes out and its owner jumps into the river. 14 photographs.

Rory O'More. $.35. Irish dialect. 15 min. 1m. 1f. Poem by S. Lover. Peasant costume. Scene between saucy lover and coquettish girl, he kissing her eight times and then taking another, as "there is luck in odd numbers." 6 photographs.

Rosalind's Surrender. $.25. Patriotic, Romantic Monologue for a Woman, by Pauline Phelps. 15 min. Virginia girl, whose ancestors fought for the Stars and Stripes, waves during Civil War, Union flag as her Union lover goes by. 6 photographs.

Royal Princess. $.25. 15 min. 1f. Poem by C. G. Rossetti. Princess, surfeited with luxuries and restless under restraints of royal position, shows she has a humane heart, and offers to surrender her jewels in order to give bread to the starving people. 11 photographs.

Rubaiyat. $.35. 15 min. 1 or many. Some of the thoughts from this famous Persian poem illustrated by poses from life. 10 photos.

Scarlet Letter. $.25. Dramatic Tragic Pathos Recital, by N. Hawthorne. 1½ hours. This famous American classic colonial (Puritan) novel, abridged and arranged for entire entertainment. Any one of seven scenes may be given separately. 6 photographs.

Seven Times One. $.35. 15 min. Poem by Jean Ingelow. Unusually dainty and poetic child entertainment. 3 photographs.

Sissy Hawkins. $.25. Farcical Yankee Dialect Character Sketch Acting Monologue, by Stanley Schell. 10 min. Awkward, simple-minded, country girl, in going to a new-comer to borrow things, talks about herself and neighbors. Opportunity for outlandish costume, dancing and playing on mouth-organ. 10 photographs.

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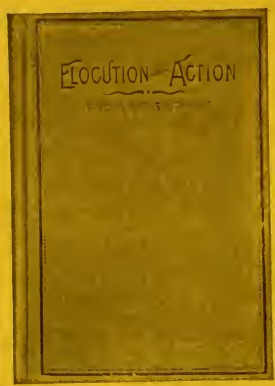

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PANTOMIMES AND ILLUSTRATED READINGS CONTINUED ON 3d COVER PAGE

THE MOTHER'S EASTER SCARF.

I.

FALLING from the antique chair-back till its length trailed o'er the floor,
Luring, with its snowy wavelets, the last smiles the sunlight bore
Lay the altar cloth of velvet, all empurpled from the light
Streaming through the stained-glass windows, where the glad sun shone so bright.
An Easter scarf turned lenten purple in that magic lighted hall!
Violet in the high lights gleaming, in the shadows like a pall!
Hinting of barbaric splendor, golden crosses, laces rare
Peeped from out the careless foldings, while a sheaf of lilies fair

II.

Spoke a silent message, telling how our mother, pure in thought,
Sweet and holy in her living, had, with patient fingers, wrought
All the stitches of the lilies, till it lay, a thing most rare,
Perfect in artistic beauty, trailing from the ebon chair.
Twins were we who bent above it, twin sons of a grand old race;
Stalwart-shouldered like our father, like our mother fair of face.
Ethélbert's physique was perfect; but—my good right arm was lost;
"Amputation," said the doctors, "or your life must pay the cost."

III.

Brother Bert sobbed like a woman. "Rex, O Rex!" he wildly cried,
"All of this for me you suffer; better, far, that I had died."
Well, I cannot say I flinched much, as they bared me for the knife;
Thought I, "I have saved my brother—arms are better spared than life."
God be thanked! the mad dog's fury turned on me, tore me instead;
This was why my brother murmured, "better far that I was dead."
Ah, my noble, loving brother! How he strove to give me care;
Took my burden on his shoulders, ever took the lion's share.

IV.

Once I said "he must not do it; one arm's left, I am not weak."
"It consoles him," said my mother, "let him help you, do not speak."
Ah, that mother! How we loved her! Ne'er had brothers truer friend;
So our glances told each other, as we lifted either end
Of the snowy scarf of velvet, which our mother bade us place
Reverently upon the altar, saying, with her soft embrace:
"Every stitch I wrought, my dear ones, meant a prayer for each brave son;
Prayers for safety, prayers for honor, through life's battles yet unwon.

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V.

"Every stitch I prayed, 'God love them, keep them ever 'neath Thine eye;
May the love they bear each other strengthen daily till they die.
May they on each Easter morning think with tender, loving care,
Of the lenten cloth whose lilies fastened each a mother's prayer.'"
Deep within our young hearts ringing, fell these words of love and truth;
Vowed we then to hold them sacred, in those long-past days of youth.
Sacredly we kept our vowings, through the years that swift went by;
Years of sunshine and of laughter, till we said our last good-by

VI.

To our gentle, high-bred mother, kissed her pale, death-stricken face;
Heard her murmur: "Love each other; guard the honor of your race."
Of the priest we begged this favor, while our young hearts throbbed with pain,
Pleaded that the altar scarflet back to us be given again.
Reverently our hands received it, reverently we laid it down
On the pillows of the casket, draped its soft folds next her gown,
Curved her taper fingers gently on the lilies 'broidered there;
Thrilled our hearts as we remembered, "each one fastens down a prayer."

VII.

Governed by the self-same impulse, silently we bent the knee,
Prayed with silence, and with silence rose and parted silently.
* * * * * *
Fatine—what a name to give her—sailed to us, the letter said,
From a far-off eastern country, like a message from the dead.
Daughter of our father's school-mate, dying he besought our care;
Craving that his eastern floweret "might bloom forth in English air."
Bloom! My startled senses met her, as one greets the rose's breath,
When from out an Iceland winter one has just escaped from death.

VIII.

Ethelbert was far in Egypt when she came beneath our roof;
I was all alone to greet her, and my welcome ample proof
Yielded her of Saxon kindness; promised her a brother's care.
Day by day her beauty won me; each new dawn found her more fair,
Roses lurked in cheeks and dimples, woven sunbeams in her hair;
Reeled my soul, my heart, my senses, all entangled in love's snare.
Ah! whene'er her eyes' brown splendor held my own they thrilled me through,
Poor, weak fool! I thought she loved me with a woman's love most true.

IX.

Well, it may be that she did so, may be thought she loved me then;
God forgive these fickle women for the harm they do to men!
Ethelbert returned from Egypt. When he first enclasped her hand,
Gazed upon her star-like beauty, Destiny then waved her wand.
Like two fir trees locked together by some cyclone of the wind,
Eyes to eyes flashed forth a message, heart to heart was swift inclined.
And although they tried and struggled loyally to keep apart,
Destiny had chanted "kismet;" each had won the other's heart.

X.

Just before the Easter dawning, on a couch I laid to rest,
Nursing bitter thoughts of Fatine and Ethelbert in my breast.
When a faint, sweet eastern perfume, used by Fatine—her alone—
Wafted o'er me; then some words came, words which turned my heart to stone;
Up I sprang, stole close, then listened, listened while I held my breath.
How her rippling laughter tingled through my aching heart like death!
"Wed him? Love him? No, Ethelbert, he has lost his good right arm;
Should his bride need strong protection, he could ne'er defend from harm."

XI.

Maddened by his sneering answer, quick I sprang upon his breast.
"Ha! take that! and that! you coward! die a traitor unconfessed!"
Once and twice and thrice I stabbed him; ere I left him knew him dead;
Then I turned to face the temptress; she had seized her time and fled.
What a horror froze within me as I marked my brother's face
Softened to our mother's semblance, in her coffin's sad embrace.
Once again I heard her prayer, "Keep them ever 'neath Thine eye,
May the love they bear each other strengthen daily till they die."

XII.

Sinking on my knees beside him, "Brother," moaned I, in remorse,
"I will send my soul to find thee, die beside thy murdered corse."
Raising high once more the dagger, quick I felt a grasp, a shake;
Then a voice cried, "Wake, old fellow! rouse up, Rex! wake, brother, wake!"
Waking from that curse of nightmare, with a shuddering, joyful start,
I beheld my twin, my brother, clasped him closely to my heart.
"Tell me true," I cried to Fatine, "do you love him?" She said, "yes."
"Speak, my brother?" "Though it pains you, Rex, the same I must confess."

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XIII.

Like the perfumed breath of lilies, a sweet peace upon me stole,
As we heard in the far distance, the glad Easter joy bells toll.
Tolling, tolling, rolling, rolling, waves of calm throughout my soul;
Tolling, rolling, tolling, rolling, till I felt my heart made whole.
Then I cried: "That dream I translate as a warning from above;
Brother, you can never pain me! Sister, I am glad you love."
Through the bells our mother's last words, given with her last embrace,
Floated, mingled: "Love each other; guard the honor of your race."

LESSON-TALK.

(1) A slight descending gesture during the latter half of line 1 will be followed by an ascending gesture in the next line, suggesting a wave to designate an arch on the appropriate word in line 3. During the next four lines slightly waving and descending movements of the hand, explanatory of the appearance of the scarf lying upon the floor, will suggest themselves.

(2) Few gestures are permissible in this stanza; repose will speak a better language. Pride of birth and lineage gives coloring to lines 5 and 6, broken by a dash of strongly repressed feeling after "but," in line 7. This is covered by the slight attempt at personification while uttering the doctor's speech.

(3) Considerable feeling is allowed to enter into lines 1 and 2, followed by a sort of dry self-control during the next three lines. Deep emotion characterizes the remainder of the stanza.

(4, 5) A gesture with the right arm, clinching the fist and allowing the arm to come forward with strength during line 1. A soothing tone of voice, with deprecatory movements of the hand, will enter appropriately into line 2. Use a double gesture, if you choose, to designate the lifting of the altar scarf, and an oblique left-hand movement when locating the direction of the altar. The mother's speech, running from the closing lines of the fourth stanza through the first half of the fifth stanza, must be given with an earnest, prayerful tenderness, thrilling and vibrating through the voice. Use backward gesture on the words "years that swift went by."

(6) Give an imploring gesture by reaching the hands forward, then touching with both hands the breast on the word "us," in line 4. A double supine front gesture on the words "hands received it," merges into a descending prone movement on the words "laid it down." Finish as though standing over a casket.

(7) Make a decided pause after finishing line 2 and beginning line 3. A gesture of location is permissible on the words "eastern country."

The hands come swiftly together and as swiftly part, to give intensity to the word "bloom," beginning line 7.

(8, 9) Here, also, a gesture of location may be employed on the words "far in Egypt." An ascending gesture for the words "each new dawn," in line 4. This stanza and the next also depend on strongly-marked facial expression and the delivering of the words with feeling and intensity. In line 4, ninth stanza, a proud, dominant gesture as of destiny issuing her decree, may be followed by a swift locking of the arms, and an impetuous tearing apart, in order to wave them illustrating the cyclone, may be used; but I should advise no gesture whatever, and should finish the stanza without action-work.

(10) In line 4 is a startled movement, resting the hand nervously on the heart, to denote nervous excitement. The attitude becomes vehement, vitalized, excited, on the words "up I sprang." A stealthy movement to the right on the words "stole close," then a listening pose during the remainder of the line, hand on the heart while saying "held my breath." Intensity of agonized facial expression during line 6; then comes the scornful, stinging speech of Fatine.

(11) Down an imaginary foe to the left in line 1. The "ha" should ring out with maniacal vengefulness, and be prolonged; while the right hand, raised high in air, comes down with a stabbing blow; then comes another and yet another, on the words that follow. A fiendish, exultant spirit colors line 2. A gesture may be employed to denote the flight of the woman; then an entire change to horrified remorse succeeds, on turning to look down again upon the face of the victim.

(12) Lean over, looking downward, while moaning out the speech in lines 1 and 2. Employ a very hearty voice for the personification in line 4. Let Rex speak to the right, while Ethelbert and Fatine speak to the left, during lines 7 and 8.

(13) The effusive voice predominates in this stanza. Suggest bell-tones in lines 3 and 4, and while not making the last strongly like bell-tones, prolong it and let it float upon the air in a serene manner.

OFF FOR SLUMBER-LAND.

PURPLE waves of evening play upon the western shores of day,
While babies sail, so safe and free, over the mystic slumber sea.
Their little boats are cradles light; the sails are curtains, pure and white
The rudders are sweet lullabies; the anchors, soft and sleepy sighs.
They're outward-bound for slumber-land where shining dreams lie on the sand,
Like whisp'ring shells that murmur low, the pretty fancies babies know.
And there, among those dream-shells bright, the little ones will play all night,
Until the sleepy tide turns; then, they'll all come sailing home again.

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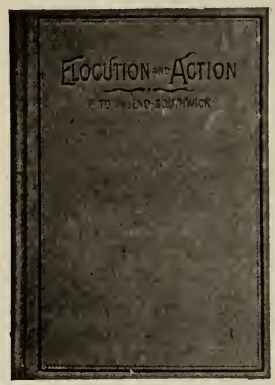

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Continued from Second Cover Page

Listening Ear of Night. $.25. 10 min. 1 or many f. Poem by E. H. Sears. Christmas carol. Celestial choirs and angels fill the air with harmonies which fall on the "listening ear of night." Hills of Palestine send back a glad reply, while over Galilee comes a holier calm. 7 photographs.

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My Mother's Bible. $.35. 8 min. Poem and pantomime by Mrs. F. W. Pender. Tells of lessons learned from mother and the love daughter bears for mother's Bible, from which those lessons were taken. 13 photos.

Nearer, My God to Thee. $.50. 10 min. 1 or more f. Printed in artistic design in two colors on heavy enameled paper, 17 x 25 inches, suitable for framing, making an ornament for home, studio, Sunday-school, hall, etc. Pictures show how to pantomime the hymn without other instruction. 22 photos.

Old Folks at Home. $.25. 10 min. 1f. or many. Poem by S. Foster Known also as "S'wanee River." Famous pathetic negro ballad. 15 photographs.

Paradise and the Peri. $.35. From "Lalla Rookh." Thomas Moore. Pantomimed Poem, with Lesson-Talk. 15 min. 1 or many f. Persian myth of fallen angel regaining heaven by bringing from earth a tear of repentant mortal. 10 photographs.

Poses Plastiques for the Little Ones. No. 1. $.25. Expression Studies. 30 min. 1 or many. Pantomime of Pleading, Triumph, Meditation, Despair, Defiance, Sorrow, Fright, Dancing, Secrecy, Mirth, Listening, Watching. Pantomiming may be done by one set of children, while singing is done by another set. 11 photographs.

Pro Patria. $.35. Patriotic Prose Recitation, with Lesson-Talk by Ada Ammerman. 15 min. Revolutionary War story of girl rejecting her British captain lover, and by daring horse-back ride carrying orders from Washington to Lee pending battle at Trenton. 9 photographs.

Rizpah. $.25. 15 min. 1 or many f. Poem by L. Blinn. Bible story, II. Samuel xxi, 1-11. Mother guards from beasts and birds of prey for days dead bodies of her sons, given by King David for atonement for Saul's slaughtering the Gibeonites. After her boys are buried the mother is crazed and dies crooning to and rocking an imaginary child. 8 photographs.

Rock Me to Sleep. $.50. 10 min. 1f. or many. Poem by Elizabeth Akers. With hints for posing and photographing poses. 10 photos.

Rock of Ages. $.25. 10 min. Any number. Famous hymn pantomimed. An illustration for tableau—shipwrecked girl clinging to a cross in mid-ocean is also given. 12 photos.

Romance of the Ganges. $.25. 30 min. 7f. Poem by E. B. Browning. Seven maidens set afloat little boats with lighted lamps—if the light holds out, love will endure. One of the lights goes out and its owner jumps into the river. 14 photographs.

Rory O'More. $.35. Irish dialect. 15 min. 1m. 1f. Poem by S. Lover. Peasant costume. Scene between saucy lover and coquettish girl, he kissing her eight times and then taking another, as "there is luck in odd numbers." 6 photographs.

Rosalind's Surrender. $.25. Patriotic, Romantic Monologue for a Woman, by Pauline Phelps. 15 min. Virginia girl, whose ancestors fought for the Stars and Stripes, waves during Civil War, Union flag as her Union lover goes by. 6 photographs.

Royal Princess. $.25. 15 min. 1f. Poem by C. G. Rossetti. Princess, surfeited with luxuries and restless under restraints of royal position, shows she has a humane heart, and offers to surrender her jewels in order to give bread to the starving people. 11 photographs.

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Star-Spangled Banner. $.35. 10 min. 1 or many f. Poem by F. S. Key. 10 photos.

Where Are You Going, My Pretty Maid? $.35. 10 min. 1m., 1f. Last century costumes—girl as country maiden, man as city swell. Man takes back proposal on learning girl has no money, she retorting that nobody asked him to marry her. 7 photographs.

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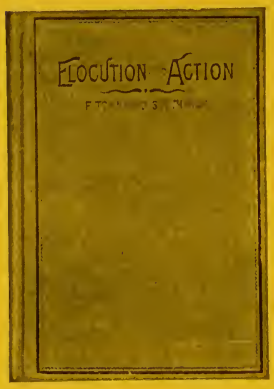

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MONEY MUSK

MEMORIAL DAY AT THE FARM

EMMA DUNNING BANKS

Price, 15 cents

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NEW YORK

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PANTOMIMES AND ILLUSTRATED READINGS

All Illustrated from Photographs from Life

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PANTOMIMES AND ILLUSTRATED READINGS CONTINUED ON 3d COVER PAGE

MONEY MUSK.

I.

AH! the buxom girls that helped the boys—
The nobler Helens of humbler Troys—
As they stripped the husks with rustling fold
From eight-rowed corn as yellow as gold,
By the candle-light in pumpkin bowls,
And the gleams that showed fantastic holes
In the quaint old lantern's tattooed tin,
From the hermit gleam set up within.

II.

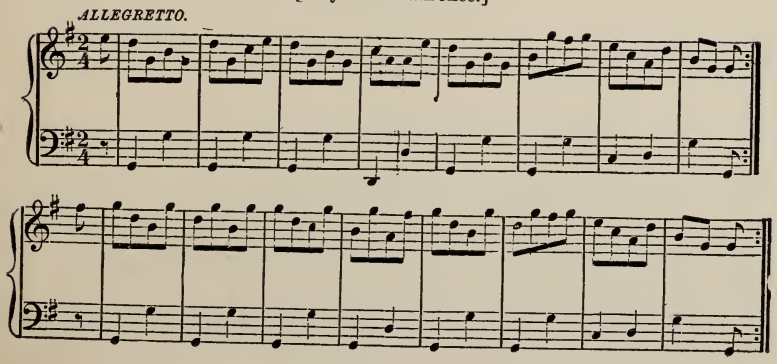
By the rare, rare light in girlish eyes,
As dark as wells or as blue as skies;
I hear the laugh when the ear is red,
I see the blush when the forfeit's paid;
The cedar cakes with the ancient twist,
The cider cup that the girls have kissed.
And I see the fiddler through the dusk,
As he twangs the ghost of "Money Musk."

III.

The boys and girls, in a double row,
Wait face to face till the magic bow
Shall whip the tune from the violin,
And the merry pulse of the dance begin.

Dance.

[Play first strain once.]



In shirt of check, and tallowed hair,
The fiddler sits in the bulrush chair
Like Moses' basket stranded there
On the brink of Father Nile.

IV.

[Repeat first strain.]

He feels the fiddle's slender neck,
Picks out the notes with thrum and check,
And times the tune with nod and beck,
And thinks it a weary while.

[Play second strain.]

"*All ready!*" Now he gives the call,
Cries, "*Honor to the ladies all!*"
The jolly tides of laughter fall
And ebb in a happy smile.

V.

[Repeat second strain.]

D-o-w-n comes the bow on every string,
"*First couple join right hands and swing!*"
As light as any bluebird's wing
"*Swing once and a half times round!*"

[Play first strain.]

Whirls Mary Martin, all in blue—
Calico gown and stockings new,
And tinted eyes that tell you true,
Dance all to the dancing sound.

VI.

[Repeat first strain.]

She flits about big Moses Brown,
Who holds her hands to keep her down,
And thinks her hair a golden crown,
And his heart turns over once.

[Play second strain.]

His cheek with Mary's breath is wet,
It gives a second somerset!
He means to win the maiden yet,
Alas! for the awkward dunce!

VII.

[Repeat second strain.]

"Your stoga boot has crushed my toe!
I'd rather dance with one-legged Joe,
You clumsy fellow!" "*Pass below!*"
And the first pair dance apart.

[Play first strain.]

Then "*Forward six!*" advance, retreat,
Like midges gay in sunbeam street;
'Tis Money Musk by merry feet
And Money Musk by heart!

VIII.

[Repeat first strain.]

"*Three quarters round your partner swing!*
Across the set!" The rafters ring,
The girls and boys have taken wing,
And have brought their roses out!

[Play second strain.]

'Tis "*Forward six!*" With rustic grace,
Ah! rarer far than—"*Swing to place!*"
Than golden clouds of old point-lace,
They bring the dance about.

IX.

[Repeat second strain.]

Then clasping hands all—"*Right and left!*"
All swiftly weave the measure deft
Across the woof in loving weft,
And the Money Musk is done!

—Benjamin F. Taylor.

LESSON-TALK.

(1) Begin with a brisk conversational movement. A gesture as of rapidly husking an imaginary ear of corn will enter appropriately as action-work in line 3. No gestures necessary for rest of stanza.

(2) On the words "dark as wells," make a descending prone gesture with the right hand, merging into one in the ascendant on the words "blue as skies." Incline the head with right ear obliquely to the right as though listening, and poise the right hand in air in such a manner as to convey that idea, as you say "I hear the laugh when the ear is

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red." Turn the head swiftly, and shade the eyes with the hand, as you say "I see the blush when the," then make a brief pause and, using the fingers of the right hand to lightly waft a kiss, say "forfeit's paid." A little twisting gesture is suggested in line 5. Lean forward with animation as you point out "the fiddler through the dusk." Bring out the word "twangs" with the peculiar sound descriptive of its meaning.

(3) Again lean forward, and with enthusiastic zeal point out and describe the pretty picture of "the boys and girls in a double row." As you say "whip the tune" make a gesture as of drawing the bow down the strings of an imaginary violin, and make the word "whip" bright and picturesque. Now comes the intoning to the music of Money Musk, and for particular directions regarding such work the reader is referred to the Lesson-Talks on "Two Thanksgiving Dances" and "The Soldier's Joy," on pages 107 and 72. It will suffice to repeat that you must patiently and carefully fit the words and syllables of words to the music, keeping the voice down, as it is not desired that you sing, but that you intone. With the forward right foot, beat the time to words and music, as you point out and describe the fiddler. For these gestures use the right hand.

(4) Left hand and arm are here outstretched to hold the violin, while the fingers suit the action to the word as you say, "He feels the fiddle's slender neck." Let the head nod in sympathy as he "times the tune," and "thinks it a weary while." The first strain of music is played twice while intoning the above. Call out "all ready" in stentorian tones, as the fiddler gives the call. Make the prompter's shout of "honor to the ladies all" very heavy, and accompany it with the gesture of drawing the bow up and down the strings. Pick up the skirts daintily, and introduce little dancing-steps as you intone the rest of this stanza, keeping your eyes upon the dancers and seeming to dance in sympathy with them.

(5) Shout the calls in masculine tones, and make gesture of holding the fiddle and drawing the bow. Between the calls point out "Mary Martin" where she whirls "as light as any bluebird's wing." Whirl around and dance as you describe the coquettish young girl. This action-work may be made very pretty.

(6) Beat time with right foot as you point out and describe the maiden flitting "about big Moses Brown." A swift, light gesture will give significance to the words "golden crown." With the left hand near the heart make fluttering movement, as you say "his heart turns over once." Now you are rested you may introduce dancing-movements again. The heart-gesture may be varied by tapping the left hand lightly with the right, as you laughingly say "it turns a second somerset!"

(7) While dancing back and forth, let Mary's speech come out above the music in a shrill high falsetto, very much vexed in tone. Shaking the head angrily, put strong emphasis on the words "you clumsy fellow," then using the fiddle and bow, interrupt with the heavy call "pass below." Dwell on this call, and should your accompanist fail to do so, instruct him to hold the corresponding note accordingly. These notes are to be found in the second strain, seventh measure, and are respectively D, G, and F sharp; a hold should be made on the F sharp. Repeat call and gesture on the words "forward six;" then dance forward and back and courtesy as you finish the stanza.

(8) Deliver this call in a voice to "make the rafters ring." Right here it may be well to say that an opposition of the head and arm appears well, and seems to help out the spirit of abandon when drawing the bow over the strings. As the hand comes up the head inclines toward it, moving slightly down, and as the hand comes down the head goes up again. Beat time with the right foot, but do not dance while describing the dancers. Between the calls dancing-movements are introduced. Graceful floating movements of the hands and arms will describe "golden clouds of old point-lace."

(9) Always remember to accompany the shouting call of the prompter with the necessary gesture to represent his work. Giving first right hand, then left, simulate the grand right and left, if you wish, and close with a low, sweeping courtesy on the words "the Money Musk is done!"

MEMORIAL DAY AT THE FARM.

I.

THAT year the apple-blooms came late, late in the month of May;
While fleecy clouds skimmed o'er the blue, that Decoration Day.
A tropic sun shone in the sky, and warmed the May month's air;
Sweet sang the birds; soft breezes blew; Memorial Day was fair!

II.

When War her giant wings shook out, and wakened all our fears,
Some quiet farm-folks in Vermont a brave son gave with tears.
Sister and sweetheart, mother, sire, he bade them all good-by;
All "boyish" sobs the *man* choked down, brushed tear-drops from his eye.

III.

He fought all down, sprang on his horse, then faltered: "If I'm killed—
(There, mother, don't—now—do not cry) 'twill be as God has willed.
But, if among the war's sad news you do hear that I'm dead,
Please bring me home, and bury me, and lay me so my head

IV.

"Will rest beneath the old elm tree down by the meadow brook.
Good-by, once more." Then off he dashed without one parting look.
He fled from sight of weeping friends, from hearts that held him dear;
But ne'er from battle's challenge flinched—his brave soul knew no fear.

V.

Where rolled the war-cloud's densest smoke, where loudest pealed the gun,
Where comrades brave, on every side, were falling one by one,—
There ever dashed our soldier boy. Full oft his brave, bright cheer
Rang out, and courage lent to souls bowed 'neath the sway of fear.

VI.

Once when their color-bearer fell our flag he snatched on high;
In clarion tones his young voice rang, pealed forth in one brave cry:
"Come! Rally, boys, for victory! we'll win this field or die!"
That gallant charge was won, that day. But, when the southern sky

VII.

Was all ashine with twinkling stars, the southern moon's sad face
Beamed pityingly upon our boy, fast wrapped in death's embrace.
His grave was made upon the farm, beneath the old elm tree,
Where, on that fair Memorial Day, his mother bent her knee

VIII.

And thought: "He lies so far away, his resting-place unknown,
No comrades brave will seek him here; his grave will ne'er be strewn
With blooms from loyal soldier hands, that knew him in the fight."
A drum's low beat fell on her ear, across her startled sight

IX.

A vision came of marching men, Grand Army boys a score;
A floral flag, a cross, a crown, with their bouquets they bore.
Their beauteous tributes they laid down upon that lone grave's sod;
Made bare their heads, then reverently and humbly prayed to God.

X.

Though since that day long years have flown, have swiftly rolled away,
Grand Army boys march to that farm on each Memorial Day.
They scatter floral tributes down, with loving hands and free,
Upon that hero's lonely grave beneath the old elm tree.

LESSON-TALK.

(1) Simple description, as regards style, prevails through this stanza. The voice used is effusive in the lingering element employed. On lines 2 and 3 ascending gestures with the right hand are allowable.

(2) A stronger tone characterizes and strengthens line 1. A gesture of location with left hand indicates the direction of Vermont in line 2; the voice is more subdued, in sympathy with the sentiment. Strong emphasis is needed on the word "man" in line 4.

(3, 4) Make the word "all" very emphatic; give a little upward fling of the right hand on "sprang." Then make downward gestures of deprecation as if talking to some one much shorter than yourself, during line 2. Deliver the remainder of the stanzas with feeling. A forward gesture may be made on "off he dashed," as though watching some one ride off into the distance.

(5) An upward, spiral, floating movement with right hand will be found effective in picturing "the war-cloud's densest smoke." Let the voice ring out with patriotic fire when rendering the last half of line 1. Alternate side gestures will describe the excitement of line 2, and let the enthusiasm continue to vibrate through the voice to the end of the stanza.

(6) The dash and spirited ring still color the tone. The call in line 3 must peal out. An upward gesture on "southern sky" will finish the action-work of the stanza.

(7) The ascending movement is continued from the last stanza into this. The head and hand descend to depict the dead soldier, lying beneath the pale rays of the moon, upon the battle-field. The simple, narrative manner marks the close of the stanza.

(8) Infuse all the tender pity of a mother's love into the words of the mother at the grave of her son. More dramatic intensity creeps into the last two lines.

(9) Pride is noted in line 1, pride of our Grand Army. The remainder of the stanza is given with quiet depth of feeling.

(10) A backward gesture is suggested by line 1, and the remainder of the selection is finished naturally and without action-work.

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Continued from Second Cover Page

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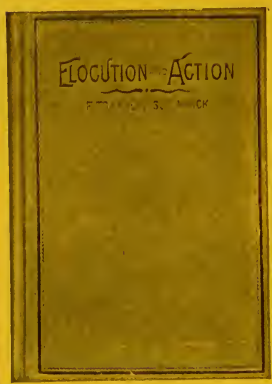

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A LEGEND OF ROSE SUNDAY

EMMA DUNNING BANKS

Price, 15 cents

EDGAR S. WERNER & COMPANY

NEW YORK

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Emma Dunning Banks's Recitations with Lesson-Talks

Price, 15 cents each

Lesson-Talk by Emma Dunning Banks with every piece

Unless some other name is given, every selection in this list is by Emma Dunning Banks.

ALINE'S LOVE SONG. Young man enters unannounced and overhears and surprises sweetheart talking of love for him while practicing singing. 10 min.

AMERICAN FLAG. J. F. Drake. Drake's famous poem praising flag and showing its value and place. 5 min.

AUNT RHODY'S DREAM. Yankee-dialect. Countrywoman tells of theological dispute with deacon and of dreaming that sects are doors of same heaven. 10 min.

BRIDGET'S MISSION JUG. In Sunday School class is poor Irish girl whom all like except one rich girl, but she is won when Bridget carries her over muddy street. Bridget's story gets out and contributions are made to her mission-jug, which is found to contain more money than any other jug. 15 min.

BRIER-ROSE. H. H. Boyesen. Norway story of light-hearted girl, whom neighbors and mother thought good-for-nothing, saving, when no one else would run risk, much property and many lives, by breaking lock of logs in flood, but losing her life. 10 min.

CHARGE OF FIRST MINNESOTA AT GETTYSBURG. H. L. Gordon. Tells of fight of Minnesota regiment that came out with only 47 men. 10 min.

DIAMOND CUT DIAMOND. Heiress, disguised as maid; nobleman, disguised as boatman, but each seeing through other's deception, after exciting courtship and family opposition, marry. "Twickenham Ferry" is sung. Music given. 15 min.

DOT'S CHRISTMAS ("Sober Hat"). Drunkard, whose daughter by selling papers has bought shawl for mother and hat for him as Christmas presents, is kept from selling presents for drink by finding girl's note in hat saying it's the only sober hat she's known him to have, and stops drinking. Girl marries newsboy who aides her. 10m.

ELF-CHILD ("Orphant Annie"). J.W.Riley. Child tells witch stories, warning that "gobble-uns 'll git you ef you don't watch out." 5 min.

EMMA DUNNING BANKS'S MEDLEY. Church members, scandalized because girl has become actress, think of turning her out of meeting. Girl makes good; mother goes and lives with her. Years later countryman, from girl's native place, recognizes her in New York theater girl who gives selections in Yankee, Dutch, negro and Irish-dialect roles, also scenes from "Leah" and "London Assurance" and bird-tones and baby-cries. Countryman's report of girl's success leads neighbors (who were ready at first to cast her out) to say they knew she'd make a mark. 20 min.

FLIBBERTYGIBBET AND ME. May R.Mackenzie. Woman circus-performer tells of performing mate dying to save her—another's wife. 6 min.

FLOSSIE LANE'S MARRIAGE. Girl tells of runaway marriage with poor man, ceremony performed on train. 15 min.

FLYING JIM'S LAST LEAP. Trapeze-performer, famed for daring leaps, a criminal, is pursued by officers. Blood-stained, mud-bespattered and faint with hunger, he is repulsed from house, but little girl ministers to him; her father, enraged, strikes man who refrains from vengeance because it's her father. Same night man rescues from burning house girl, with whom he makes flying leap from roof to tree, saving her but losing his own life. 20 min.

FOR THE SLUMBER ISLANDS, HO! Dainty bedtime song for sleepy children. 3 min.

GRANDMA AT THE MASQUERADE. Cora Vandemark. Girl tells how old lady surprises all by sprightly dancing at masked ball. "Money Musk" music given. 8 min.

GRANDMA ROBBINS'S TEMPERANCE MISSION. Grandmother of man, whose young wife has told her of his dissipation, tells him she is old and apt to die, prays for and succeeds in reforming him. 8 min.

HOW CONGRESS FOUGHT FOR SHERIDAN. Describes scenes in Congress during passage of bill making Sheridan general of army, also scenes at his bedside as he awaits results and gets commission. 8 min.

JACK'S VALENTINE. Girl has four suitors —for valentine, minister sends sermon; banker sends diamonds; clubman promises horse; poor clerk sends love-letter in heart of roses. Banker's letter is burned, minister's sermon puts girl asleep, clubman's promise of horse has no weight, but clerk's declaration of love wins. Bird-notes may be introduced. 6 min.

LAUREAME THE MARBLE DREAM. Statue Pose (similar to Pygmalion and Galatea) recital. Woman, deceived into marriage with unloved man, has prayer answered to be turned into marble statue, but is brought to life by lover's call. Music may be introduced. 6 min.

LIST OF BANKS'S RECITATIONS CONTINUED ON THIRD COVER PAGE.

A LEGEND OF ROSE SUNDAY.

I.

WHEN the laughing, merry June maid shakes her clouds of golden hair,
When the lovely sky all azure echoes birds' songs everywhere,
When a softened emerald carpet springs up on the dusty way,
We must lift our hearts in anthems, sing and welcome "Children's Day."
Floats a sweet rose incense heavenward from all churches through our land,
June yields up her floral treasures with a loving, lavish hand.
And the little children tripping, each a dainty rosebud fay,
Dimpled hands all full of pink blooms celebrate the "Children's Day."

II.

In a town far off to seaward dwelt a maiden fair and young,
Sweet of smile and low of stature, whom no idle, wicked tongue
Ever yet had dared to censure. Said the children: "She's so dear
That our 'gude man' in the pulpit is to wed with her next year."
But ere yet the year was over, this sweet maiden drooped and failed;
From a rose of bloom and fragrance to a dying lily paled.
So they sent her far to inland, hoping mountain air and dew
Would revive her health and spirits, give her life and love anew.

III.

Prayers uprose at night and morning for the health of absent May.
Prayers from saint and prayers from sinner, prayers from old and young and gay.
All the children's hearts were with her, exiled on that mountain's side,
And they prayed that God would send her back to be their pastor's bride.
Sometimes news came she was better, then anon that she was worse:
Superstitious people muttered something low about a hearse
When the wee ones asked and wondered if their prayers for maiden May
Would be answered; would God let her be with them on "Children's Day."

IV.

Bright Rose Sunday dawned, and gladsome from a bush some tiny bird
Piped his merry lay of music, which the pastor sadly heard.
Heard with heart full sore and heavy, as he paced him to and fro,
Up and down his narrow study, thinking one short year ago

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May was full of life and beauty, wondering would she e'er be well.
Then to rouse his tranced musing, came the pealing of the bell
From the church towers, gray and lofty, and it woke his suffering soul
To a sense of pastoral duty, with its softly chiming toll.

V.

As he entered the church portals, from the tinted oriel flamed
Forth a light of wondrous beauty, and he knelt him down ashamed
Of his doubtings and repinings. As he rose, upon his right
An arbor entrance, formed of roses, met his fascinated sight.
As he paused and gazed, the archway of the arbor parted wide,
Back he shuddered—then pressed forward—there she stood, his would-be bride,
Full of life and health and beauty, not a rose in all that bower
Could compare with her for blushing, in that happy, blissful hour.

VI.

Shall I tell you, how the children planned for him this great surprise?
Planned it without aid from others, other older heads and wise?
No—I'll leave you to imagine, only tell you "Children's Day,"
Bright Rose Sunday saw the pastor wedded to the fair maid May.
Long as tongues of little children can the pleasant story tell,
Long as from the old, gray towers peals the mellow, low-toned bell,
Long as birds their merry songlets pipe from rose trees by the way,
Will that far-off country sea-town hold in honor "Children's Day."

LESSON-TALK.

(1) Begin in a bright, happy, animated way, for it is a description of all things cheerful and beautiful and the mood must be in accordance. On line 5 allow an ascending gesture with the right hand, then bring the hands together and separate them on the words, "through our land." This gesture should be neither high nor low. Finish the stanza in a pleasant, natural manner.

(2) Make a gesture to the right when locating the town. Sympathetic feeling, tenderness and sadness of voice must combine with facial expression in rendering this stanza effectively. On line 7, make a gesture with the left hand, thus giving the idea of opposition, to the two points inland and seaward.

(3) A slightly ascending movement may be permitted on the word "uprose," occurring in line 1. During line 3 let the left hand touch the heart gently for a moment, leaving it to repeat the gesture of location toward the inland mountain town.

(4) The bright and lively tones beginning the stanza change suddenly to a sympathetic sadness as you depict the mood of the pastor. As you say, "to and fro, up and down" the voice must seem to sway, and keep time to imaginary footsteps.

(5, 6) When designating the oriel window make a gesture to the left. Line 3 suggests a right-hand movement. A double gesture, separating the hands gracefully at a point as low as the waist-line, will serve to illustrate the opening of the archway of roses. On line 6 give a quick, backward start, followed by a forward movement equally sudden, with both hands impulsively outstretched. Finish the selection easily and very conversationally, using few gestures and depending upon naturalness for effect. On line 8, we find suggested once more the right-hand gesture to seaward, ending with a gentle upward wave on the word "honor;" then drop it easily to the side and finish.

LITTLE BOY BLUE.

"UNDER the haystack, little Boy Blue" sleeps with his head on his arm,
While voices of men and voices of maids are calling him over the farm.
Sheep in the meadows are running wild, where poisonous herbage grows,
Leaving white tufts of downy fleece, on the thorns of the sweet wild rose.

Out in the field where the silken corn its plumed head nods and bows,
Where golden pumpkins ripen below, trample the white-faced cows.
But no loud blast on the shining horn call back the straying sheep,
And the cows may wander in hay or corn, while their keeper is fast asleep.

His roguish eyes are tightly shut, his dimples are all at rest,
Two chubby hands tucked under his head, by one rosy cheek is pressed.
Waken him? no, let down the bars, and gather the truant sheep;
Open the barnyard and drive in the cows, but let the little boy sleep.

For year after year we can shear the fleece, and corn can always be sown;
But the sleep that visits little Boy Blue will not come when the years are flown.

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LEGEND OF ROSE SUNDAY. In June children celebrate Children's Day with pink blooms Ill young woman, sent away, gets well, returns on Rose Sunday, being among roses in church where young pastor, her fiance, is surprised and gladdened to find her. Wedding ceremony is performed. 15m.

LEGEND OF THE ORGAN-BUILDER. Julia C. R. Dorr. Man, who has built organ that plays wedding-music of itself when parties are pure, wrongly construes organ's silence at his own wedding as accusation of bride, runs off, penitently returning after years to meet wife's funeral procession. He helps bear coffin into church, organ plays heavenly music, and he falls dead at altar. 6 min.

LEGEND OF VAN BIBBER'S ROCK. Man tells story of how man, pursued by Indians, jumps from high rock into stream and escapes. 7 min.

LITTLE CHRISTEL. Mary F. Bradley. German story of scholars drilled in expectation of king's visit, and how little girl won king's blessing by replying to his questions, that, while certain things belonged to vegetable or mineral kingdom, animals to animal kingdom, he belonged to the Kingdom of Heaven. 6 min.

MEIN KATRINE'S BRUDDER HANS. German-dialect. Lover tells of courtship trials sweetheart's brother caused him. 7 min.

MEMORIAL DAY AT FARM. Boy, after many battles in Civil War, is killed and buried, as he had requested, under old elm at home. His mother, first regretting he is laid away so far from comrades, is reconciled when she sees G. A. R. boys lay flowers on grave. 10 min.

MONEY MUSK. B. F. Taylor. Country dance piece introducing dance calls, dance steps. Music given. 8 min.

MOTHER'S EASTER SCARF. Mother embroiders Easter altar scarf for twin sons, one of whom loses arm saving other from mad dog, her last words enjoining them to love and guard each other. Both men fall in love with same girl; the one-arm man wakes from agonized nightmare to find he has not killed his brother in jealousy as he has dreamed, and as Easter bells joyously toll he is resigned. 10 min.

OLD, OLD STORY. Christmas selection telling of birth of Jesus. 5 min.

ONE THANKSGIVING DAY OUT WEST. Woman tells of frontiersman throwing out dogs and cats to attacking wolves to save himself in night ride through woods. 12m.

ORGANIST. Archibald Lampman. Organist, who has taught from childhood and fallen in love with girl, when told she is to marry another, draws crowd who stay all night to hear his wonderful music and falls dead on keyboard. 10 min.

PRIDE OF BATTERY B. F. H. Gassaway. Union soldier tells of girl waif, called by Confederates "Pride of Battery B," coming to Federal camp for tobacco for Confederates, returning supplied, and of Battery B not being shelled in next day's battle. 6 min.

PRINCE ERIC'S CHRIST-MAID. Prince having offered to marry girl who grows fairest lilies, orphan girl, who enters contest, is forced by rival cousin to tend her flowers; but orphan girl, heart-sick, droops and apparently dies, awakening, however, when Prince calls her name at her bier on Easter day. 10 min.

PRINCESS IMRA AND THE GOATHERD. Prince disguised as goatherd wins princess. Bell effects. 10 min.

QUART OF MILK. Milkman, confused by deaf woman's talk and mistaking ear-trumpet for pail, pours milk into ear and now goes three miles out of way to avoid vengeance. 5 min.

ROMAN VALENTINE. Roman girl's name is drawn on St. Valentine's Day by objectionable and acceptable lovers, real lover winning by doing most valiant deed in contest ordered by emperor. May be given in Roman costume. 10 min.

RUSSIAN CHRISTMAS. Unsuccessful suitor maliciously throws log in front of rival and girl who are skating and gets rival exiled; but Czar pardons unjustly condemned lover who marries girl. May be given in Russian costume. 10 min.

RUTHIE'S FAITH IN PRAYER. Child-dialect. Girl, who has prayed for new doll, is not surprised when mother gives her one, saying, "I knew ze Lord would make her live, because—He—is—so—wise." 5 m.

ST. VALENTINE'S AND ST. PATRICK'S DAY. By finding in store hand-painted satin valentine, man is united to sweetheart, both having come from Ireland to America. Three scenes: (1) Stationer's store; (2) Man's room; (3) Girl's home. Musical effects. Music given. 8 min.

SOLDIER'S JOY. Girl, forbidden like Cinderella to attend dance, is rescued by lover and dances with him before he goes to war and again after war when she becomes his wife. "Money Musk" dance steps introduced. Music given. 8 min.

SPINNING-WHEEL SONG. J. F. Waller. While girl is spinning, lover taps on window attracting attention of blind grandmother, who falls asleep as girl spins and sings "Robin Adair" and "Comin' thro' the Rye," girl joining lover for moonlight stroll. May be given in Irish or Scottish costume. Music given. 5 min.

SQUEEZE IN THE DARK. Woman tells of lively Irish widow, whose concealed lover calls out in name of dead husband, bidding her marry him, and of widow telling him to turn down light and squeeze her so she would know if it were her husband. She detects ruse and orders lover off. 6 m.

TIT FOR TAT. Irish-dialect. When lover tries to pacify girl, when she accuses him of kissing another, by saying he shut his eyes fancying 'twas she, she retorts she'll try trick with some other fellow. 2 min.

TWO THANKSGIVING DANCES. Man, listening to music and dancing, recalls dance and quarrel with sweetheart ten years before on Thanksgiving, and learns she is to visit grandma coming Thanksgiving. They meet and make up. Music given. 5 min.

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Tit for Tat

EMMA DUNNING BANKS

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PANTOMIMES AND ILLUSTRATED READINGS

All Illustrated from Photographs from Life

Abide with Me. $.35. 10 min. Any number. Hymn by W. H. Monk. While particularly suited to religious occasions, it is good for any entertainment. 6 photographs.

At the Golden Gates. $1.00. 15 min. Any number. Poem by Father Ryan. As a person kneels at the Golden Gates he is told of a day when the soul shall reach great heights. 23 photographs.

Blacksmith's Story. $.25. 30 min. Poem by F. Olive. First husband reported killed in battle, man marries supposed widow, but first husband appears and woman goes with him, taking away second husband's child. 17 photographs.

Bobby Shaftoe. $.35. 1m. 2f. 10 min. Humorous pantomime, depicting boy departing, having been rejected by girl, who relents on his return. Pathetic prose selection, by Homer Greene, tells how a mischievous scholar saves from sudden flood his teacher, and of his own narrow escape. Both in one leaflet. 5 photos.

Comin' through the Rye. $.25. 10 min. 1 or many f. Scottish Highland costume. The famous song beginning "Gin a Body Meet a Body," etc. 12 photographs.

Conquered Banner. $.35. 10 min. 1 or many f. Poem by Father Ryan. Heroism and pathos are shown in this touching farewell to the Confederate flag. 8 photographs.

Courtin', The. $.35. J. R. Lowell. Pantomimed Poem, with Lesson-Talk. 10 min. 1m. 2f. Perhaps the greatest Yankee dialect poem. Depicts in dainty way lovers' bashfulness and happiness in proposal scene. 10 photographs.

Dance of the Mist Maiden; or, "Maid of the Morning Mist." $1.00. Greek dance and pantomime. 10 min. Daphne, maid of morning mist, discovered by Apollo, sun god, who falls in love with her and tries to catch her, dissolves in mist. 12 photographs.

Easter Lilies for Easter Time. $.25. 8 min. Poem and pantomime by Mrs. F. W. Pender. While specially suitable for Easter, piece is good for any time. Poem urges offering of lilies to the Master and tells of lilies' significance. 7 photographs.

Fedalma's Dance. $.35. From "The Spanish Gipsy." George Eliot. Pantomimed Poem, with Lesson-Talk. 10 min. 1f. Shortly before day set for marriage to Spanish nobleman, gipsy girl, ignorant of her birth, yields to her inclination to dance in market-place; and, while there, meets her gipsy chief father, and she is thrilled by consciousness of subtle, but unknown bond, between them. Tambourine effects. 11 photographs.

Flirts and Matrons. $.25. Comedy-Serio Character Sketch Acting Monologue. 24 min. Jennie O'Neill Potter's famous monologue picturing whole life of society woman: (1) Nursery girl; (2) college girl; (3) bud, (4) belle, (5) bride; (6) wife, (7) mother, (8) grandmother. Fine chance for costuming. Each part is complete and may be given separately. 6 photographs.

Ginevra. $.35. Susan Coolidge. Dramatic Verse Monologue for a Woman, with Lesson-Talk. 15 min. Italian story of wife, forced to marry old man, grieved herself into trance, and was buried. Escaping from tomb she, denied admission to both husband's and father's houses, sought lover to whom the court awarded her. 12 photographs.

Holy City. $.35. 8 min. Poem by F. E. Weatherly. A vision of the New Jerusalem, to which "no one was denied." 12 photos.

I Don't Know. $.15. 10 min 1m. Study in expressive attitudes. Nine pantomimic expressions in answer to nine questions. 10 photographs.

I'se Bad. $.35. Child dialect. 8 min. Poem and pantomime by Mrs. F. W. Pender. Companion piece to "I'se Dood." Small girl, telling of the naughty things she does, concludes "I'se Bad, I dess I is." 15 photos.

I'se Dood. $.35. Child dialect. 8 min. Poem and pantomime by Mrs. F. W. Pender. Companion piece to "I'se Bad." Small girl tells why every one likes her—"'Tause I'se Dood." 10 photographs.

Japanese Fantastics. $.75. Pantomime and drill. Any even number f. Japanese costumes and fans. 68 movements and attitudes. 6 pages music. Two large photographs of Geisha girl musicians and dancers, also full-length photograph of Sada Yacco, the only Japanese actress. 10 photographs.

Jesus, Lover of My Soul. $.50. 10 min. 1 to 12f. This famous hymn illustrated by poses grouped in artistic design, printed in colored ink on heavy enameled paper, 16 x 23 inches, suitable for framing; ornament for home, studio, Sunday-school, hall, etc. 17 photos.

Last Rose of Summer. $.35. 10 min. 1 or many f. Poem by T. Moore. 12 photos.

Lead, Kindly Light. $.25. 1 or many f. Cardinal Newman's great hymn. Cardinal's portrait. 9 photographs.

Leah, the Forsaken. $.35. Curse Scene. 5 min. Jewish costume. Jewish girl, betrayed and cast off by gentile lover, is drawn back to him; on passing a church she listens to the music, but her softened heart turns to stone and her words to curses when she learns the wedding music is for him. 11 photos.

PANTOMIMES AND ILLUSTRATED READINGS CONTINUED ON 3d COVER PAGE

FLIBBERTYGIBBET AND ME.

I.

MOUNT Flibbertygibbet? Of course, Ben; don't I know horse and tricks full well?
Nervous? Well—yes—a mere trifle, when I think how my husband fell
Here in this self-same old ring, Ben, and a little one ten days old
Crying at home for his mother. But—there—everything's pawned or sold.
Waiting meant starving together, while my Jack, poor boy, kept his bed,
Fell in this ring—broke his leg, Ben; so—give the old horse his head.

II.

Wh-e-w! old Kentuck's tricksy wind courses still in your veins, my Flip,
Thrilling me now, as it thrilled me then, 'neath my pulsing bareback trip.
No, no, old horse, I've forgotten not the gold earned in auld lang syne;
Listen, my Flip, we must win some more, for precious baby mine.
Whoop-la! Ben, have they put up the bars? I am ready now! don't you see?
Whoop-la! higher; whoop-la! higher, higher still, for Flibbertygibbet and me.

III.

Nay, no white feather for me, old friend, come, mount, and we'll try the ring;
You—you and I together, Ben, in our old-time dare-devil fling.
Ha! ha! why so tragic the glances you cast upon me?
Fear you the green-eyed monster will rouse my poor Jack to see?
No? there—you're really quaking, Ben, for "fearless mountain Joe,"
Who left her home in the old blue grass to follow Jack and the show.

IV.

All untrained to the business, Ben, I got in on my western grit;
Crowds flocked to see my bareback rides, sans either bridle or bit.
Ha! did I squirm just a little over that time-worn jump?
Whoa—steady, Flip—out of practice, Ben; s'posin' I do get a dump!
Mountain Joe knows how to tumble; away, with a one, two, three!
This time, you shall see no falter in Flibbertygibbet and me.

V.

A-a-h! Why, Ben, as they say in Kentuck, reckon we've had a spill.
Bravely you caught me, old comrade—speak, Ben, don't lie there so still.

Reserve 15 April 46 Univ. Place Bkshop

Who'd 'a' thought my head would turn traitor! s'pose I'm not any too strong!
Ben, Ben, O Ben, why don't you answer: why do you lie there so long!
You are hurt, then? a blow from your mustang? Ay, a blow that should have been mine;
But, you flung yourself down here to save me, with a courage almost divine.

VI.

You're dying! you must speak! you love me! don't talk; take a pull at this flask.
No, no, do not speak! do not tell me; for Jack's sake please keep up the mask,
Or he'll hate you in mad, jealous frenzy you his tried, true, and most loyal friend,
Who gave up to him though you loved me; brace up, Ben, this isn't the end!
Jack must thank you for saving his wife, Ben—why, Ben, look up, Ben! can't you see?
A-a-h! He's dead! Ben has ridden his last round with Flibbertygibbet and me.

—MAY R. MACKENZIE.

LESSON-TALK.

This is an episode of the circus ring, and during the second, third, and fourth stanzas some bright, swinging strains of music, such as are commonly heard in the circus while the riders are going around the course, could be introduced with happy effect.

(1) Conversational gestures of emphasis and location are to be used in this stanza, a little nervous shrug of the shoulders and half turning away in line 2. Point out the circus ring in line 3. With the hesitation employed in the last half of this line, let a touch of pathos creep into the voice when speaking of the "little one." In the pauses represented by the dashes in line 4 make a gesture as though brushing away tears and choking down emotion. To close the stanza, give a slight spring (not lifting the feet from the floor, however) after the word "so," and raise the right hand as you endeavor to represent the circus rider's spring upon her horse.

(2) Now, if you have no music, imagine it, and let your action-work adapt and time itself to the merry strains. You know how the rider uses her hands and arms to balance herself, and how her feet will move ceaselessly to and fro upon the bare back of the horse. You must not

endeavor to do all she does, however; merely to suggest it. This stanza is full of a certain wild, breezy sort of dash, and one who likes a spirited selection will enjoy studying and working it up. Practice before a mirror. The only way you can convey an impression of the horse running around the circus ring is by a subtle pivoting and swaying of the torso at the waist-line, letting the hands and arms move in floating, curving gestures from right to left, then back again, as the waist, knees, and whole torso sympathize in the pivoting, circling movement before alluded to. Imagine the girl upon the horse's back, the right foot forward, and moving ever so little to and fro, as the hands and arms wave in balancing and accommodating the body to the supposed motion of the horse. Imagine all this and let the voice ring out in a joyous, excited mood. Describe the horse by gesture and movement as going to the left during line 3, and bend toward and seem to pat him as you say "listen, my Flip, we must win some more." With head and torso turned to the right and arms thrown upward, and voice pealing high in excitement, endeavor to picture the girl as she jumps through the hoops. Do not jump and overdo, however; always suggest things rather than make any attempt to actually do them.

(3) The wild, reckless abandon of excitement still peals in the voice and is pictured in the gestures through the first four lines. Rippling, mocking laughter begins line 3. In lines 5 and 6 mood, and consequently voice, changes completely. For a brief interval the mask of merry bravado is dropped and the voice lowers and softens as gleams of a grave, gentle, sympathetic womanhood shine forth.

(4) The dash and excitement creep in once more during line 1, and still more in line 2. A little more attention after the supposed stumble is given to the movement of the horse and to guiding him with the voice, in lines 3 and 4. In lines 5 and 6 represent the horse as going to the left and, throwing the head saucily, look back over the right shoulder as you say "away with a one, two, three!" By looking back is meant to imagine yourself as going to the left and talking to some one following, some one a little to the right; then when you look back over the right shoulder the facial expression, laughingly defiant, is fully disclosed to the audience.

(5) A touch of Kentucky dialect finishes the latter half of line 1. Lines 2 and 3 are spoken in a dazed manner. The hand wanders over the head and forehead for action-work in line 3. During these 3 lines the face is turned to the left. Line 4 requires that you start and turn to the right and bring out the words quickly, as though impelled by some intense alarm. On the words "you are hurt, then," drop to the left knee and lean over the hero as you finish the stanza in an agonized, self-reproachful manner.

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(6) Tenderness and sympathy color all the work in this stanza, and there is also an impassioned, imploring ring as, responsive to and mindful, even in that hour, of the demands of both wifely and womanly honor, she stops the declaration of love from the lips of the dying man. The hands tremble with rigid intensity during the appeal in lines 2, 3, and 4. A great dread and fear solemnize the voice in the last half of line 5; then comes an expressive pause; then with sadder, shuddering conviction, bring the left hand to the breast and let the right drop despairingly as you say "A-a-h! He's dead." Rest the elbow on the right knee as the forehead drops on the right hand, after saying solemnly and tenderly, with a gentle, mournful pathos, "Ben has ridden his last round with Flibbertygibbet and me." There should be a curtain fall if possible at the close, to avoid the necessity of rising to the feet before the audience. If it is not possible, rise after saying "he's dead," and finish the stanza standing.

TIT FOR TAT.

I.

"GOOD-MORNIN', Miss Katie," said young Dickie Fee;
"Good-mornin' agin, 'tis yersilf, shure, I see
Lookin' bloomin' as iver,"—but Kate turned away
As she pouted and said, "Dick, I've no time to stay.
Ye're a heartless desaiver—now, don't say a word,
Pretty stories about you an' that Norah I've heard.
Yer know yer danced wid her that day at the fair,
An' praised her gray eyes an' her very red hair;
Yer called her an angel—said in love ye had fell,
An' at night when yer parted—ye—kissed her as well!"

II.

Then young Dickie gave a sly wink as he said,
"Jist a whisper, dear Katie, turn yer swate curly head;
Whist! I desaived her, me darlint!" "Ye kissed her!" "That's true,
But, ha! ha! I shut both me eyes, Katie, an' fancied 'twas you."
"Well, I've no time to stay, so good-by, Dickie Fee;
Ye may desaive her, but ye can't desaive me.
I'm not to be blarneyed; Dick, a word in yer ear,
Ye'd betther be off, for my dad's comin' here."

III.

"Oh, yer dad's comin', is he? Is that him I see
Jist a-bobbin' behind that ould buckthorn tree?
Why! that's Paddy McGinn!" "Oh," said Kate with a sneer,
"Ye've got yer eyes open at last, Dickie dear;
Well, he's comin' to meet me; just listen, my lad,
If Paddy should kiss me, ah! shure now won't ye be glad?
For when his lips meet mine, why, what will I do
But shut both me eyes, Dickie, and fancy 'tis you!"

LESSON-TALK.

(1) Let Dickie lean forward somewhat eagerly and admiringly and speak to the left. Imperturbable good-humor, assurance, and flattery are evidently the traits with which he expects to make good his cause with Katie. Katie in answering him would naturally speak to the right. She deliberately whirls to the left, however, and delivers her sharp speeches, looking scornfully back at him over the right shoulder. In the pauses represented by the dashes very effective work is done by pouts, defiant little nods of the head, and a petulant tapping of one hand against the other and of the foot upon the floor. This work is quite prolonged at the close of the stanza. You must really feel that you are the character, and as an aid you may secretly anathematize Dick in your mind during the pauses.

(2) Once more comes Dick's blarney. Facial expression of intense astonishment precedes Kate's "you kissed her;" then in mellow, laughing accents comes Dick's triumphant explanation. A mocking courtesy is made on the words "ye can't desaive me." Straighten up on the words "I'm not to be blarneyed;" then with one or two light steps dart to the right, as though to stay Dick's steps, and say "Dick, a word in yer ear." Point out the father to the left with left hand.

(3) Let Dick shade his eyes with the right hand and bend from side to side, in his endeavor to recognize the fellow who is dodging behind the tree. His fist clinches involuntarily as in an explosion of verified indignant suspicion he cries, "Why! that's Paddy McGinn!" Now comes Kate's moment of triumph, and with her mocking merriment she makes the most of it; nothing could be more coaxingly aggravating than her, "ah, shure now won't ye be glad." Throughout the pauses and words she endeavors to show by action, facial expression, and voice the most decided taste for the attention of Paddy McGinn, and leaves no doubt that she enjoys her little play of "Tit for Tat."

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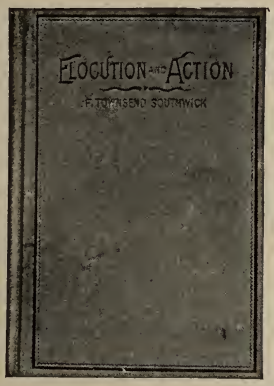

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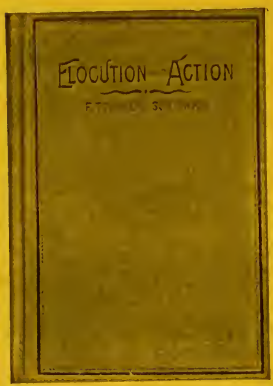

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